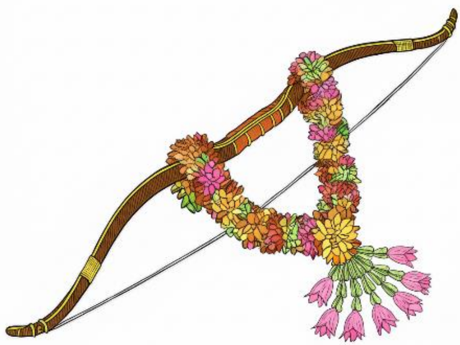
श्रीकल्याणमाला
(Śrī Kalyāṇamālā)

श्रीमद्रामायणमहामालायाः प्रथमभागः

A garland of poems from renowned *classics*.
With Text and Notes in English



Bhaskar H. Kompella

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Bhaskar H. Kompella

Doylestown, PA - USA
(2025)

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To my parents

Srimati Sitamahalakshmi
and
Sri Suryanarayana Murty

Preface

The epic *Rāmāyaṇa,* composed by *Maharṣi*[1] Vālmīki has profoundly shaped the culture, spirituality, and art of India and Southeast Asia for thousands of years.

Swami Vivekananda, in his lecture on *The Sages of India (Complete Works, Vol. III, pp. 255-56),* says:

“Rama, the ancient idol of the heroic ages, the embodiment of truth, of morality, the ideal son, the ideal husband, the ideal father, and above all, the ideal king, this Rama had been presented before us by the great sage Valmiki.”

Following Valmiki’s tradition, many poets retold the Ramayana in their own style. I compiled this collection by selecting poems from the Ramayana of Vālmīki, Raghuvamsa of Kālidāsa, Champu Ramayana of Bhoja, and Bhaṭṭikāvya of Bhaṭṭi while keeping the story’s continuity intact.

This book aims to give readers a taste of the craftsmanship of these eminent poets, such as Vālmīki’s inimitable, mellifluous, and lucid flow that enables readers to visualize the epic in their minds; Kālidāsa’s graceful style, adorned with similes that are unparalleled in beauty and appropriateness; Bhoja’s rhythmic word flow that transforms descriptions into mental pictures; and Bhatti’s poetry which is infused with beauty and enriched with grammatical constructs.

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[1] *ṛṣi* is an accomplished and enlightened person who goes beyond the limits of earthly life and wisdom. Vālmīki is a great ṛṣi and hence called *Maharṣi*. He is the first poet of the Sanskrit language.

In this collection, I have provided the English meanings and core themes of each poem. Although the beauty of the original poetry cannot be replicated, I tried to preserve its essence in my translation.

I deeply appreciate the support and encouragement of many individuals who have contributed to my journey.

I am forever indebted to my mother, Srimati Sitamahalaxmi, for introducing me to the Ramayana, and my father, Sri Suryanarayana Murty, for introducing me to Sanskrit at a young age.

I want to extend my gratitude to Lava Boggavarapu, Venkata Purnima Kompella, and Rama Kompella for their dedicated review of my manuscript and their invaluable feedback.

I appreciate the insightful suggestions shared by Sri K. Aravinda Rao.

A sincere thank you to Prof. Viswanath Kasturi, Rangashree Ramesh, Ramesh Rengarajan, and Krishna Dhulipala for supplying several Sanskrit books needed for this work.

I also extend my heartfelt thanks to my brothers, Sri K.V.S. Sastry and Sri K.V.S. Sarma, my wife Rama, my children Sridatta and Srihaasa, and my daughter-in-law Teja, for their unwavering support.

Bhaskar Kompella
Doylestown, PA – USA.

The structure of the book

Each poem has three paragraphs dedicated to it.

The first paragraph contains the original Sanskrit text of the poem and its citation.

The second paragraph, titled व्याख्या (*vyākhyā*), contains the meaning of the poem.

The third paragraph contains the poem's main ideas. Footnote references are provided to enhance comprehension.

Our approach to व्याख्या (*vyākhyā*):

In Vyākhyā, I employed a specific method to provide the English translation of each poem. Here are the details:

1. I reorganized the poem's words into Sanskrit prose.

2. The prose is divided into segments. A Segment can have any number of words.

3. A number is associated with the English word that explains the meaning of the corresponding Sanskrit word in the segment. To elaborate, the English word with superscript [1] denotes the English meaning of the first Sanskrit word in the segment, the English word with superscript [2] represents the English meaning of the second Sanskrit word in the segment, and so on. For phrasal verbs, the superscript appears on the verb.

4. No superscript is used when the segment has only one word.

Let us illustrate the methodology via a few examples.

1. मनोरमा नाम सुमेरोः सुता अभवत् = There existed[5] a daughter[4] of Sumeru[3] named[2] Manoramā[1].
2. बाहु-राहु-रसना-आयित-शस्त्र-धारा = streams[6] of weapons[5] coming[4] from the arms[1] which are like the tongues[3] of Rāhu[2];
3. तेषाम् मातुलः गरुडः = Garuḍa[3], their[1] maternal uncle[2]; एनम् एवम् अब्रवीत् = said[3] the following[2] to him[1]

Remarks: Examples 1 and 2 have one segment, and Example 3 has two Segments.

In Example 1, नाम means "named[2]". The superscript [2] on "named" indicates that it is the meaning of the second word of the segment, namely, नाम. In the same way, "daughter" is the meaning of the fourth word सुता.

Counting the number of words in a segment:

If a space or a hyphen separates two words, they count as two.

Here are some examples:

Segment-1: सीता-राम-गुणग्राम-पुण्य-अरण्य-विहारिणौ has six Sanskrit words.
Segment-2: सुर-वन्दितेन सङ्क्रन्दनेन विहित-आसन-संविभागः has six Sanskrit words.
Segment-3: बालम् पुत्रकम् मे तनयम् has four Sanskrit words.

The content of *vyākhyā* extensively employs parentheses to explain and enhance meanings. They highlight relationships, context, and nuances, provide additional information, and clarify figures of speech.

The reader will encounter two types of parentheses in the text.

The words in ( ) offer additional details or context to the surrounding words.

The words in < > offer additional details or context for the poem and may not have Sanskrit equivalents in the segment.

On some usages:

In English, we form the plural of a noun by adding "s" or "es" to the singular form. Of course, there are some exceptions, but they are few. In Sanskrit, the plural forms of nouns do not follow any fixed pattern. For example, फलम् is the singular form and फलानि is its plural. अस्त्र is singular, and अस्त्राः is the plural form.

To make it simple, we use the following convention:

Singular	Plural
phalam	*phalam-s*
astra	*astra-s*

Italics indicate Sanskrit words written in Roman Script (IAST).

Metaphors

Translating metaphors from Sanskrit to English is a challenging task. I treated them more like similes to convey their meaning, although this does not capture the exact sense. For example, राजशार्दूलः translates to " Tiger-like king."

बहुव्रीहि (*bahuvrīhi*) Compounds

In English, “have, " “has, " and “had” serve as both main verbs and auxiliary verbs. When translating बहुव्रीहि compounds, I used them as main verbs to express “ownership. "

Examples:

1. आज्ञा-समुत्सारित-दानवानाम् राज्ञाम् = of the kings[4] who had *dānava-s*[3] that were driven[2] away by <their> command[1]

2. रव-रोषित-केसरी = He who had the lions[3] that were enraged[2] by the sound[1].

In plain English, they mean

1. “of the kings who had driven away *dānava-s* by command”.
2. “he who enraged the lions by the sound”.

In certain instances, the exact translation fails to express the intended meaning, therefore, I have explained it in plain English.

Abbreviations utilized for references.

श्रीमद्रामायणम् (बालाकाण्डः) – वाल्मीकिः	रामा.
रघुवंशः – कालिदासः	रघु.
चम्पूरामायणम् – भोजः	चम्पू.
भट्टिकाव्यम् – भट्टि	भट्टि.
रामचरितमानस् – तुलसीदासः	रामचरित.

श्रीकल्याणमाला

(Wedding Garland)

आमुखम्

(Prelude)

वर्णानामर्थसङ्घानां रसानां छन्दसामपि।
मङ्गलानां च कर्तारौ वन्दे वाणीविनायकौ ॥1॥ (रामचरित.)

Vināyaka[2] and Vāṇī[3] are the creators of the *akṣara-s* (letters) and numerous significant entities such as *pada-s* (words), *vākya-s* (sentences), and so forth. They are the source of many works consisting of the nine sentiments[4] of life, and poetic meters. They are also the creators of *mangala-s*[5]. I bow to them with reverence.

वागर्थाविव सम्पृक्तौ वागर्थप्रतिपत्तये।
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥2॥ (रघु. 1.1)

For the knowledge related to the words and their meanings, I worship the parents of the universe, Pārvatī, and Parameśvara, who are intertwined inextricably like a word and its meaning.

वन्दे कपर्दिनश्चापखन्डनं रिपुभञ्जनम्।
जनकनन्दनानन्दचन्दनं रघुनन्दनम् ॥3॥

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[2] Vināyaka – A male deity revered as the remover of obstacles and the god of new beginnings, wisdom, and luck.
[3] Mother Sarasvati, who bestows education and knowledge.
[4] The nine moods of life, called *navarasa-s*, are love/attraction, laughter/comedy, anger, compassion, disgust/abhorrence, horror/fear, heroism/eminence, wonder/amazement, and peace/tranquility.
[5] Blessings that bestow auspiciousness, prosperity, and happiness.

I bow to Rāma with reverence, who broke Śiva's bow, who was the destroyer of enemies and son of the Raghu Clan, and who was akin to enjoyable sandal paste for Sītā.

सीतारामगुणग्रामपुण्यारण्यविहारिणौ।
वन्दे विशुद्धविज्ञानौ कवीश्वरकपीश्वरौ ॥4॥ (रामचरित.)

Maharṣi Vālmīki – the king of poets, and Hanumān - the chief of monkeys, have pure knowledge and intellect. They wander in the holy forest of virtues of Sītā and Rāma[6]. I bow to them with reverence.

रामायणकवीन्द्राणां रससौगन्धमिश्रितैः।
पद्यपुष्पैः समायुक्तामर्पयामि स्रजामिमाम् ॥5॥

The great poets who composed *Rāmāyaṇa* embellished their writings with verses that expressed different emotions and feelings. These verses are like blossoms that carry a range of scents. I offer this garland made up of such poems.

[6] Sītā and Rāma are the main protagonists of the epic *Rāmāyaṇa*.

प्रथमः सर्गः – श्रीरामजननम्

(First Chapter – Birth of Rāma)

कोसलो नाम मुदितस्स्फीतो जनपदो महान्।
निविष्टः सरयूतीरे प्रभूतधनधान्यवान्॥1.1॥ (रामा. 5.5)

व्याख्या- प्रभूत-धन-धान्यवान् = One that had abundant[1] wealth[2] and harvest[3]; मुदितः = one that was filled with joy; स्फीतः = one that was large; कोसलः नाम महान् जनपदः = a great[3] country[4] <or kingdom> named[2] Kosala[1]; सरयू-तीरे निविष्टः = was situated[3] along the banks[2] of Sarayū[1].

Kosala, a magnificent kingdom, was situated along the banks of the River Sarayū. It was large, flourishing, rich in resources and produce, and brimming with happiness.

बभूव रम्या जनलोचनाना-
मानन्दसन्दायिषु कोसलेषु।
आज्ञासमुत्सारितदानवानाम्
राज्ञामयोध्येति पुरी रघूणाम्॥1.2॥ (चम्पू 1.11)

व्याख्या- जन-लोचनानाम् = To the eyes[2] of the people[1]; आनन्द-सन्दायिषु कोसलेषु = in Kosala[3] that grants[2] happiness[1]; आज्ञा-समुत्सारित-दानवानाम् रघूणाम् राज्ञाम् = of the kings[5] of Raghu-clan[4] who had *dānava-s*[3] that were driven[2] away by <their> command[1]; अयोध्या इति रम्या पुरी = a beautiful[3] city[4] called[2] Ayodhyā[1]; बभूव = existed.

There existed a beautiful city called Ayodhyā in Kosala that brought joy to the eyes of its residents and guests alike.

Monarchs from the Raghu clan governed from that place and drove away the *dānava-s*[7] with their authority.

तामावसद्दशरथस्सुरवन्दितेन
सङ्क्रन्दनेन विहितासनसंविभागः।
वृन्दारकारिविजये सुरलोकलब्ध-
मन्दारमाल्यमधुवासितवासभूमिः॥1.3॥ (चम्पू.1.12)

व्याख्या- सुर-वन्दितेन सङ्क्रन्दनेन = With Indra[3], worshipped[2] by *deva-s*[1]; विहित-आसन-संविभागः = he (Daśaratha) who had a share[3] in the divided[1] throne[2]; वृन्दारक-अरि-विजये = on the victory[3] of enemies[2] of *deva-s*[1]; सुर-लोक-लब्ध-मन्दार-माल्य-मधु-वासित-वास-भूमिः = he who had the residential[8] lands[9] which were perfumed[7] by the honey[6] of the of *mandāra*[4] flower garlands[5] received[3] from the world[2] of *deva-s*[1]; दशरथः = Daśaratha; ताम् अवसत् = lived[2] in it[1] (Ayodhyā).

Daśaratha lived in and ruled from Ayodhyā. He was such a formidable fighter that he helped *deva-s* in their wars with their enemies, *dānava-s*. Indra, revered by *deva-s*, honored Daśaratha, bestowing upon him half of his (Indra's) throne as a gesture of respect and appreciation. Following those triumphs, *deva-s* adorned him with garlands of *mandāra* blossoms from the gardens of Svarga[8]. The fragrance of the honey from the flowers permeated the residential lands of Daśaratha's realm, heralding his renown.

अनलसोनलसोमसमद्युतिः
यमवतामवतां च धुरि स्थितः।
नरवरोरवरोषितकेसरी
स मधुमन्मधुमन्मथसन्निभः॥1.4॥ (रघु. नवमः सर्गः 9)

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[7] *Deva-s* are divine beings, protectors of righteousness and *dharma*. *Deva-s* and *Dānava-s* are rivals. They both can travel all over the universe.
[8] The region of *Deva-s*.

व्याख्या- अनलसः = He who was untired; अनल-सोम-सम-द्युतिः = he whose luster[4] was equal[3] to that of Fire[1] and Moon[2]; यमवताम् = among ones who controlled themselves; च = and; अवताम् = among protecting rulers; धुरि-स्थितः = he who stood[2] at the forefront[1]; रव-रोषित-केसरी = he who enraged[2] the lions[3] by the sound[1] (the twang of the bowstring); मधुमत्-मधु-मन्मथ-सन्निभः = he who was similar[4] to Viṣṇu[1], the Spring[2], and Manmatha[3]; सः नरवरः = He[1], the king[2] (Daśaratha) <lived in Ayodhyā>.

Daśaratha possessed the brilliance of both Fire and the Moon. He stood among the kings known for their exceptional self-discipline and protection of their followers. He often infuriated the lions with the sound of his bowstring. He embodied the grace of the mighty Viṣṇu[9], the enchanting Spring season, and the deity of Love, Manmatha.

Note: We can see 1234234 patterns in letters in each line. The symmetry brings beauty to this poem.

धर्म्यासु कामार्थयशस्करीषु
मतासु लोकेऽधिगतासु काले।
विद्यासु विद्वानिव सोऽभिरेमे
पत्नीषु राजा तिसृषूत्तमासु ॥1.5॥ (भट्टि. 1.9)

व्याख्या- सः राजा = That[1] king[2] (Daśaratha); धर्म्यासु = in them who were lawful and righteous; काम-अर्थ-यशस्-करीषु = in them who were the cause[4] for pleasure[1], wealth[2] and renown[3]; लोके मतासु = in them who were worshipped[2] in the world[1]; काले अधिगतासु = in them who were obtained[2] <by him> at a appropriate age[1]; तिसृषु उत्तमासु पत्नीषु = in the

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9 The protector of the cosmos.

three[1] excellent[2] wives[3]; विद्यासु विद्वान् इव = like[3] a scholar[2] with his studies[1]; अभिरेमे = delighted.

Daśaratha had three exceptional wives: Kausalyā, Sumitrā, and Kaikeyī. They entered his life at an appropriate age and practiced *dharma*[10] with him. They added to his happiness, prosperity, and fame (by acquiring *artha*[11] and *kāma*[12]). They were highly esteemed in society. Daśaratha took pleasure in his three wives just as a scholar finds joy in his learning of the three *Veda-s*[13].

अतिष्ठत्प्रत्ययापेक्षसन्ततिः स चिरम् नृपः।
प्राङ्मन्थादनभिव्यक्तरत्नोत्पत्तिरिवार्णवः ॥1.6॥ (रघु. 10.3)

व्याख्या- प्रत्यय-आपेक्ष-सन्ततिः सः नृपः = That[4] king[5] who had offspring[3] that depended[2] on a cause[1]; मन्थात् प्राक् अनभिव्यक्त-रत्न-उत्पत्तिः आर्णवः इव = like[7] the ocean[6] which possesses the unrevealed[3] productiveness[5] of precious objects[4] prior[2] to churning[1]; चिरम् अतिष्ठत् = waited[2] a long time[1].

Daśaratha waited for a long time, convinced that the birth of a son depended on a particular cause. He was like an ocean that would not disclose its capacity to generate valuable items until it was churned.

Note: Daśaratha was childless for a long time and thought there could have been a reason. The childless Daśaratha was compared to the Milky Ocean, which contains numerous valuable unexposed items. When *deva-s* and *Danavā-s* put effort into churning the Milky Ocean, Goddess

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[10] A practice of pursuing a true path with observance of prescribed conduct, duty, virtue, morality, righteousness, merit, good works, etc.
[11] A path for righteously possessing aim, purpose, meaning, sense, object, profit, wealth, cause, action, etc.
[12] A path for righteously possessing wish, desire, longing, love, inclination, lust, pleasure, etc.
[13] The three *Veda-s* are *ṛgveda, yajurveda, sāmaveda.*

Lakṣmi, the Moon, Indra's horse and elephant, and the Kaustubha jewel were exposed. Similarly, when *deva-s* requested Viṣṇu to save them from Rāvaṇa, and Daśaratha initiated a *kratu*, then Daśaratha had children. (We learn about these events shortly in this chapter). The son born to Daśaratha was an *avatāra*[14] of Viṣṇu who lives in the Milky Ocean, making the comparison significant.

पुत्रीयता तेन वराऽङ्गनाभि
रानायि विद्वान्क्रतुषु क्रियावान्।
विपक्त्रिमज्ञानगतिर्मनस्वी
मान्यो मुनिः स्वां पुरमृष्यशृङ्गः॥1.7॥ (भट्टि. 1.10)

व्याख्या- पुत्रीयता तेन = By him[2] (Daśaratha) who was wishing for offspring[1]; वर-अङ्गनाभिः = by <the efforts of> women[2] of excelling beauty[1]; विद्वान् = he (Ṛṣyaśṛṃga) who was a learned person; क्रतुषु क्रियावान् = he who was a performer[2] of *kratu-s*[1]; विपक्त्रिम-ज्ञान-गतिः = he who had a highly matured[1] knowledge[2] path[3]; मनस्वी मान्यः ऋष्यशृङ्गः मुनिः = he who was high-minded[1], honorable[2] *muni*[4] Ṛṣyaśṛṃga[3]; स्वां पुरम् आनायि = was brought[3] to his own[1] city[2].

Directed by Daśaratha, who yearned for a son, the women of exceptional beauty brought the esteemed *muni*[15] Ṛṣyaśṛṃga to Ayodhyā. Ṛṣyaśṛṃga was a learned, respected, and noble *muni*. He lived a life enriched with fully ripened knowledge. He was adept at performing *kratu-s*[16].

ऐहिष्ट तं कारयितुं कृतात्मा

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[14] *avatāra* means the appearance of any deity upon the Earth. It is like an incarnation.
[15] *muni* – a person who is a sage and hermit, especially one who has taken the vow of silence and adherence to *dharma*.
[16] *kratu* is the worship of deities in which the Fire God acts as the carrier of offerings such as clarified butter, herbs, etc. The firewood and the spatulas used for this purpose are made from the sacred trees.

क्रतुं नृपः पुत्रफलं मुनीन्द्रम्।
ज्ञाताशयस्तस्य ततो व्यतानीत्
स कर्मठः कर्म सुतानुबन्धम् ॥1.8॥ (भट्टि. 1.11)

व्याख्या- कृतात्मा नृपः = The king[2] who was self-disciplined[1]; तम् मुनीन्द्रम् = him[1] the best of the *muni-s*[2] (Ṛṣyaśṛṃga); पुत्र-फलम् क्रतुम् कारयितुम् = for conducting[4] the *kratu*[3] which had offspring[1] as its reward[2]; ऐहिष्ट = desired (wished); ततः = Then; ज्ञात-आशयः सः = he[3] (Ṛṣyaśṛṃga) who knew[1] the intention[2] <of the king>; कर्मठः = who was a capable performer of *kratu-s*; तस्य = to him (the king); सुत-अनुबन्धम् कर्म व्यतानीत् = started[4] the work[3] that would affiliate[2] <the king> to sons[1].

The self-disciplined king wished for the great Ṛṣyaśṛṃga to carry out a *kratu* that would yield sons as its outcome. Skilled in his discipline, the *muni* grasped the king's intention and started the *kratu* that would affiliate him (the king) to his sons.

तस्मिन्नवसरे देवाः पौलस्त्योपप्लुता हरिम्।
अभिजग्मुर्निदाघार्ताः छायावृक्षमिवाध्वगाः ॥1.9॥ (रघु. 10.5)

व्याख्या- तस्मिन्-अवसरे = At this[1] time[2]; देवाः पौलस्त्य-उपप्लुताः = *deva-s*[1] who were oppressed[3] by son of Pulastya[2] (Rāvaṇa); निदाघ-आर्ताः अध्वगाः छाया-वृक्षम् इव = like[6] the pedestrians[3] who were distressed[2] by summer[1] <go> to a shade[4] tree[5]; हरिम् अभिजग्मुः =approached[2] Viṣṇu[1].

At this moment, *deva-s*, who were tormented by the son of Pulastya called Rāvaṇa, sought the aid of Viṣṇu, much like

travelers seek refuge under a shade tree when suffering from the summer heat.

लोकानामधिदेवमागमनुतं श्रीवत्सशोभायुतम्
भोगीन्द्रस्य फणस्थरत्नरुचिभिः सन्द्योतितं विग्रहम्।
बिभ्राणं शुभकौस्तुभं जलधिजासौन्दर्यसन्दर्शकम्
क्षीराब्धौ ददृशुस्सुरा अनिमिषक्षेमंकरं श्रीहरिम्॥1.10॥

व्याख्या- सुराः = *Deva-s*; क्षीर-अब्धौ = on the Milky[1] Ocean[2]; लोकानाम् अधिदेवम् = him (Viṣṇu) who was the supreme lord[2] of all *loka-s*[1]; आगम-नुतम् = him who was praised[2] by the *Veda-s*[1]; श्रीवत्स-शोभा-युतम् = him who was endowed[3] with the beauty2] of *Śrīvatsa*[1]; भोगीन्द्रस्य-फणस्थ-रत्न-रुचिभिः सन्द्योतितम् विग्रहम् = him who had the body[6] that is illuminated[5] by the rays[4] emitted by the jewels[3] sitting on the hoods[2] of Ādiśeṣa[1]; जलधि-जा-सौंदर्य-सन्दर्शकम् शुभ-कौस्तुभम् बिभ्राणम् = him who was wearing[7] the bright[5] *Kaustubha* gem[6] that shows[4] the beauty[3] of the one (Lakṣmi) who was born[2] of the milky-ocean[1]; अनिमिष-क्षेमङ्करम् = him who brought peace[2] to *deva-s*[1]; श्रीहरिम् ददृशुः = saw[2] Viṣṇu[1].

Deva-s saw Viṣṇu, the supreme lord of the *loka-s*[17], on the Milky Ocean. The *Veda-s*, the revered scriptures, extolled him. His chest was adorned with the magnificent mystical symbol referred to as *Śrīvatsa*. The light rays radiating from the gems on Ādiśeṣa's[18] hoods illuminated his body. He was

[17] According to Hindu Cosmology, there are fourteen *loka-s* (worlds) - seven upper worlds (*bhū, bhuvas, svar, mahas, janas, tapas, and satya)* and seven lower worlds (*atala, vitala, sutala, rasātala, talātala, mahātala, pātāla*).

[18] A serpentine god as well as a primordial being of creation. Ādiśeṣa holds all the planets of the universe on his hoods and sings the glories of Viṣṇu from all his mouths incessantly. Ādiśeṣa serves as a floating bed of Viṣṇu on the Milky Ocean.

wearing a brilliant and exquisite heavenly jewel called *Kaustubha*, which reflected the beauty of his consort Lakṣmī, the daughter of the Milky Ocean.

Note: The poem suggests that *Kaustubha* acts as a mirror to reflect Lakṣmī's beauty.

क्षीराम्भोधेर्जठरमभितो देहभासां प्ररोहैः
कालोन्मीलत्कुवलयदलाद्वैतमापादयन्तम्।
आतन्वानं भुजगशयने कामपि क्षौमगौरे
निद्रामुद्रां निखिलजगतीरक्षणे जागरूकाम्॥1.11॥ (चम्पू 1.14)

व्याख्या- अभितः = All around; देह-भासाम् प्ररोहैः = by the sprouts[3] of the light[2] emitted from the body[1]; क्षीर-अम्भोधेः जठरम् = in the midst[3] of the Milky[1] Ocean[2]; काल-उन्मीलत्-कुवलय-दल-अद्वैतम् आपादयन्तम् = him who was creating[6] the indistinguishableness[5] from the petals[4] of lillies[3] fully blooming[2] at the right time[1] (at the time of moon-rise); क्षौम-गौरे भुजग-शयने = on the bed[4] made of a serpent[3] which resembled a white[2] (silk) garment[1]; कामपि = but in an undefinable way; निखिल-जगती-रक्षणे जागरूकाम् = him who was vigilant[4] in the protection[3] of the entire[1] universe[2]; निद्रा-मुद्राम् आतन्वानम् = him who was holding[3] the posture[2] of the yogic sleep[1]; <सुराः श्रीहरिम् ददृशुः = *deva-s* saw Viṣṇu>.

Deva-s saw Viṣṇu, who, with the sprouts of his bodily luster, was darkening the region around the center of the Milky Ocean, creating the effect of blue lilies fully blooming at the time of moonrise. He was reclining on the Ādiśeṣa who resembled a white silk garment. He was holding the *yoganidrā*[19] posture. Despite being in *yoganidrā*, he was vigilant in preserving and protecting the universe.

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19 The state of yogic sleep - a state in which Viṣṇu sleeps being awake.

Note: The description "the sprouts of his bodily luster" should be understood as "his physical radiation". Ādiśeṣa, the bed of Viṣṇu, is compared to a white garment, indicating their inseparable nature. The poem presents beautiful imagery of a white ocean with a blue petal carpet in the center, a large blue lily in the center of the petal carpet, and a white bud in the heart of the large lily.

ते च प्रापुरुदन्वन्तं बुबुधे चादिपूरुषः। अव्याक्षेपो भविष्यन्त्याः कार्यसिद्धेर्हि लक्षणम्॥1.12॥ (रघु. 10.6)

व्याख्या- ते = They (*deva-s*); उदन्वन्तम् प्रापुः = reached[2] the Ocean[1] (Milky Ocean); च = and immediately; आदिपुरुषः = *Ādipuruṣa* (Viṣṇu); बुबुधे= woke up; अव्याक्षेपः = The absence of delay; भविष्यन्त्याः कार्य-सिद्धेः लक्षणम् हि = <is> indeed[5] a sign[4] of future[1] success[3] of the undertaking[2].

Deva-s arrived at the Milky Ocean and *Viṣṇu (Ādipuruṣa*[20]*)* awakened from *yoganidrā* immediately. The absence of delays in response is certainly a sign of future success in their undertaking.

Note: The use of च expresses the immediate succession of events. The poet makes a general comment that it is a sign of success.

प्रणिपत्य सुरास्तस्मै शमयित्रे सुरद्विषाम्। अथैवं तुष्टुवुः स्तुत्यमवाङ्मनसगोचरम्॥1.13॥ (रघु. 10.15)

व्याख्या- अथ = Then; सुराः = *deva-s*; सुर-द्विषाम् शमयित्रे तस्मै प्रणिपत्य = having bowed[5] to him[4] who was the destroyer[3] of the enemies[2] of *deva-s*[1]; स्तुत्यम् = him who was laudable; अवाङ्मनस-गोचरम् = him who was not perceptible[2] by words and mind[1]; एवम् = in the following way; तुष्टुवुः = praised.

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[20] The Primeval Being

Deva-s bowed to Viṣṇu. He was the vanquisher of their foes. He was worthy of praise. They found themselves unable to articulate his essence with language or comprehend him with intellect. Nevertheless, they praised him in the following manner.

नमो विश्वसृजे पूर्वं विश्वं तदनु बिभ्रते।
अथ विश्वस्य संहर्त्रे तुभ्यं त्रेधास्थितात्मने ॥1.14॥ (रघु. 10.16)

व्याख्या- पूर्वम् विश्व-सृजे = For the creator[3] of the universe[2] in the beginning[1]; तदनु विश्वम् बिभ्रते = for the bearer[3] of the universe[2] later[1]; अथ विश्वस्य संहर्त्रे = for the destroyer[3] of the universe[2] afterwards[1]; त्रेधा-स्थितात्मने तुभ्यम् = for you[3] who have the three[1] established forms[2]; नमः = salutations!.

"Salutations to you who have established yourself in three forms - the creator of the universe at its inception (as Brahma), its sustainer subsequently (as Viṣṇu), and its annihilator at the conclusion (as Maheśvara[21], also referred to as Rudra or Śiva).

नारायणाय नलिनायतलोचनाय
नामावशेषितमहाबलिवैभवाय।
नानाचराचरविधायकजन्मदेश-
नाभीपुटाय पुरुषाय नमः परस्मै ॥1.15॥ (चम्पू 1.16)

व्याख्या- नारायणाय = For Nārāyaṇa (Viṣṇu); नलिन-आयत-लोचनाय = for you who have wide[2] eyes[3] resembling the lotus[1]; नामावशेषित-महा-बलि-वैभवाय = for you who made the magnificence[4] of the great[2] Bali[3] nominal[1]; नाना-चर-अचर-विधायक-जन्मदेश-नाभीपुटाय = for you who have the

[21] One among the Trinity. Trinity consists of Brahma - the creator; Viṣṇu- the protector, and Maheśvara – the concluder and absorber. Maheswara demolishes the objects when their purpose is served.

navel-cavity[6] that is the birthplace[5] of the creator[4] of the world comprised of the different[1] living[2] and non-living[3] <entities>; परस्मै पुरुषाय = for you the Supreme[1] Being[2]; नमः = salutations!

Salutations to you, the Supreme Being, Nārāyaṇa[22]! Your eyes are spread across your face like lotuses. You diminished the magnificence of Emperor Bali[23] and made it nominal. Your navel area is the origin of the creator (Brahma) of all animate and inanimate beings.

Note: Viṣṇu is deeply associated with the lotus, which represents purity, creation, and divine grace, with Viṣṇu commonly described as the "Lotus-Eyed One" and Brahma emerging from a lotus that has grown from Viṣṇu's navel. His consort, Lakṣmī, has a lotus seat. All these associations hold substantial spiritual meaning.

अनवाप्तमवाप्तव्यं न ते किञ्चन विद्यते।
लोकानुग्रह एवैको हेतुस्ते जन्मकर्मणोः॥1.16॥ (रघु. 10.31)

व्याख्या- अनवाप्तम् = That which was not obtained; <and>; अवाप्तव्यम् = that which must be obtained; ते = to you; किञ्चन = something; विद्यते = doesn't exist; लोक-अनुग्रहः = Kindness[2] towards <people of> the world[1]; एकः एव = <is> the only[2] one[1]; ते जन्म-कर्मणोः हेतुः = reason[4] for your[1] *avatāra-s*[2] and actions[3].

There is nothing that is unobtainable to you or that is left for you to obtain. Your compassion towards others is the sole reason for your *avatāra*-s (incarnations) and various deeds".

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[22] Another name of Viṣṇu. Nārāyaṇa has two meanings. 1. The one who has water as abode; 2. The resting place for mankind.
[23] A *dānava* Emperor whom Viṣṇu had to stop from persecuting *deva-s.*

अथ वेलासमासन्नशैलरन्ध्रानुनादिना।
स्वरेणोवाच भगवान् परिभूतार्णवध्वनिः ॥1.17॥ (रघु. 10.35)

व्याख्या- अथ = Then; वेला-समासन्न-शैल-रन्ध्र-अनुनादिना स्वरेण = with a voice[6] resounding[5] in the mountain[3] caverns[4] situated near[2] the shores[1] <of the Milky Ocean>; परिभूत-अर्णव-ध्वनिः = he who overpowered[1] the roar[3] of the ocean[2]; भगवान् = the Supreme Being; उवाच = spoke.

After listening to *deva-s*, the Supreme Being, Viṣṇu, spoke in a voice that resounded in the mountain caverns near the ocean shores and overpowered the sound of the Milky Ocean.

अपि कुशलममर्त्याः? स्वागतं साम्प्रतं वः!
शमितदनुजदम्भा किं नु दम्भोलिकेलिः?
अपि धिषणमनीषानिर्मिता नीतिमार्गा-
स्त्रिदशनगरयोगक्षेमकृत्ये क्षमन्ते ? ॥1.18॥ (चम्पू 1.17)

व्याख्या- – अमर्त्याः! = Oh *Deva-s*!; अपि कुशलम्? = Is everything going well?; वः साम्प्रतम् स्वागतम् = Welcome[3] to you[1] now[2]; दम्भोलि-केलिः शमित-दनुज-दम्भा किम् नु? = Does[6,7] the sport[2] of *vajrā* [1] <result in> the appeased[3] conceit[5] of the *danava-s*[4]?; धिषण-मनीषा-निर्मिताः नीतिमार्गाः = The code of conduct policies[4] devised[3] by the intellect[2] of Bṛhaspati[1]; त्रिदश-नगर-योग-क्षेम-कृत्ये क्षमन्ते अपि? = have <the policies> been able[6] to work[5] for the acquisition[3] and safety[4] in the city[2] of *deva-s*[1]?

“Oh, *Deva-s*! Is everything going well for you? Welcome to you. Now, does the power of *vajrāyudha*[24] (of Indra) appease the conceit of *dānava-s*? Are the conduct guidelines formulated by the wisdom of Bṛhaspati effectively contributing to the acquisition of assets and their protection in the city of *deva-s*?

तमब्रुवन्सुराः सर्वे समभिष्टूय सन्नताः।
त्वामर्थयामहे विष्णो! लोकानां हितकाम्यया ॥1.19॥
(रामा. 15.17/18)

व्याख्या- तम् समभिष्टूय = Having extolled[2] him[1] (Viṣṇu); सुराः सर्वे = all[2] *deva-s*[1]; सन्नताः = who bowed down; अब्रुवन् = spoke; विष्णो! = Oh Viṣṇu!; लोकानाम् हित-काम्यया = with the desire[3] for the welfare[2] of the *loka-s* [1]; त्वाम् अर्थयामहे = we are requesting[2] you[1].

Praising Viṣṇu highly, *deva-s,* with their heads bowed, addressed him: "Oh, Viṣṇu! We are here to request you in the interest of global well-being.

अस्ति प्रशस्तविभवैर्विबुधैरलङ्घ्या
लङ्केति नाम रजनीचरराजधानी।
माणिक्यमन्दिरभुवां महसां प्ररोहै-
स्तेजस्त्रयाय दिनदीपदशां दिशन्ती ॥1.20॥ (चम्पू 1.18)

व्याख्या- - प्रशस्त-विभवैः विबुधैः अलङ्घ्या = One that is inviolable[4] by *deva-s*[3] who possess glorious[1] wealth[2]; माणिक्य-मन्दिर-भुवाम् महसाम् प्ररोहैः = with the sprouts[5] of splendor[4] springing[3] from the ruby-inlaid[1] mansions[2]; तेजस्-त्रयाय दिन-दीप-दशाम् दिशन्ती = one that sets[6] the status[5] of a day[3] lamp[4] to the Trinity[2] of Fiery Energy[1];

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[24] A powerful weapon of Indra that was made of diamond.

लङ्का इति नाम = named[3] as[2] Lankā [1]; रजनीचर-राजधानी = the capital city[2] of *rākṣasa-s* [1]; अस्ति = exists.

There is a city called Lankā, which is inviolable even by *deva-s* who possess splendid wealth[25]. It is the capital city of *rākṣasa-s*[26]. When the brilliant radiance emanates from the ruby-inlaid mansions of the city, the Sun, Moon, and Fire seem dull and resemble tiny lamps lit in daylight.

एनां पुराणनगरीं नगरीतिसालाम्
सालाभिरामभुजनिर्जितयक्षराजः।
हेलाभिभूतजगतां रजनीचराणाम्
राजा चिरादवति रावणनामधेयः ॥1.21॥ (चम्पू 1.19)

व्याख्या- नग-रीति-सालाम् = One that has the fort walls[3] <built> in the manner[2] of mountains[1]; एनाम् पुराण-नगरीम् = this[1] ancient[2] city[3] (Lankā); रावण-नामधेयः = one named[2] Rāvaṇa[1]; साल-अभिराम-भुज-निर्जित-यक्ष-राजः = who defeated[4] the king[6] of *yakṣa-s*[5] with his arms[3] that are pleasing[2] like *sāla-s*[1]; हेला-अभिभूत-जगताम् रजनीचराणाम् राजा = the king[5] of *rākṣasa-s*[4] who easily[1] conquered[2] the *loka-s* [3]; चिरात् = for a long time; अवति = has been ruling.

Rākṣasa-s have effortlessly taken over the world. Rāvaṇa serves as their ruler. He has triumphed over the king of *yakṣa-s*[27], using his arms that are pleasing like the *sāla*[28] trees. He has been ruling the ancient city of Lanka for a long time, which is protected by mountain-like fort walls.

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[25] The splendid wealth of *deva-s* includes *airāvata* (a celestial elephant), *kalpavṛkṣa* (a celestial tree), and *uccaiśrava* (a celestial white horse), etc.
[26] In literature, the words *asura, rākṣasa,* and *dānava* are treated as equivalent.
[27] *yakṣa is a* supernatural being residing in the northeast.
[28] *sāla* - Shorea Robusta.

Note: नगरि and साला are repeated consecutively with varying meanings. Additionally, employing identical letters in the comparative words (नगरिति and सालाभिराम) added elegance to the poem. The arms were compared to साला, which refers to a robust and tall tree capable of enduring any storm.

अम्भोजसम्भवममुं बहुभिस्तपोभि-
राराधयन् वरमवाप परैर्दुरापम्।
तस्मादशेषभुवनं निजशासनस्य
लक्षीकरोति रजनीचरचक्रवर्ती ॥1.22॥ (चम्पू 1.21)

व्याख्या- रजनीचर-चक्रवर्ती = The emperor[2] of *rākṣasa-s*[1] (Rāvaṇa); अमुम् अम्भोज-सम्भवम् = him[1] (Brahma) who was born[3] in lotus[2]; बहुभिः तपोभिः आराधयन् = by gratifying[3] with lots[1] of *tapas*[2]; परैः दुरापम् वरम् अवाप = obtained[4] a boon[3] that is unattainable[2] for others[1]; तस्मात् = For that reason; अशेष-भुवनम् = to the whole[1] universe[2] (the *loka-s*); निज- शासनस्य लक्षीकरोति = aims[3] his own[1] command[2].

Rāvaṇa worshiped lotus-born Brahma with intense *tapas*[29]. Satisfied, Brahma bestowed a boon, which is beyond the reach of others, upon him. With the assurance gained by the boon, he aspires to expand his reign over all the *loka-s*.

स हि देवांश्च गन्धर्वान् सिद्धांश्च मुनिसत्तमान्।
राक्षसो रावणो मूर्खो वीर्योत्सेकेन बाधते ॥1.23॥ (रामा.15.21)

व्याख्या- सः मूर्खः राक्षसः रावणः = He[1], the obstinate[2] *rākṣasa*[3], Rāvaṇa[4]; देवान् = *deva-s*; च = and; सगन्धर्वान् सिद्धान् = *siddha-s*[2] along with *gandharva-s*[1]; च = and; मुनि-सत्तमान् = eminent[2] *muni*-s[1]; वीर्य-उत्सेकेन = with

[29] A meditative prayer by strictly observing celibacy and leaving all worldly desires and activities.

haughtiness[2] due to strength[1]; बाधते हि = is torturing[1] indeed[2].

Rāvaṇa, the obstinate *rākṣasa* is torturing *deva-s*, eminent *muni-s*, *gandharva-s*[30], and *siddha-s*[31], with his arrogance stemming from his strength.

तमुद्धतं रावणमुग्रतेजसम्
प्रवृद्धदर्पं त्रिदशेश्वरद्विषम्।
विरावणं साधुतपस्विकण्टकम्
तपस्विनामुद्धर तं भयावहम् ॥1.24॥ (रामा.15.32)

व्याख्या- उद्धतम् = Him who is violent; उग्र-तेजसम् = him who has terrible[1] energy[2]; प्रवृद्ध-दर्पम् = him who has increased[1] insolence[2]; त्रिदश-ईश्वर-द्विषम् = him the enemy[1] of the lord[2] of *deva-s*[1] (Indra); तपस्वि-कण्टकम् = him who is a thorn[2] to *ṛṣi-s*[1]; तपस्विनाम् भयावहम् = him who is dreadful[2] to *ṛṣi-s*[1]; तम् रावणम् = him[1] Rāvaṇa[2]; विरावणम् = him who causes agony to make people cry loudly; साधु उद्धर = you rightly[1] uproot[2].

Rāvaṇa[32], a foe of Indra, possesses immense power and heightened arrogance. He makes everyone cry. He is like a tormenting thorn to *ṛṣi-s*, and is terrifying to *ṛṣi-s*."

इन्द्रनीलाचलोदञ्चच्चन्द्रिकाधवलस्मितः।
वाचमूचे सुधाधारां मधुरां मधुसूदनः ॥1.25॥ (चम्पू 1.22)

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[30] A celestial singer – a superhuman being.
[31] An accomplished and liberated superhuman being.
[32] Rāvaṇa got his name from Śiva, who named him after hearing his loud cry when crushed under Kailāsa, the abode of Śiva.

व्याख्या- इन्द्रनील-अचल-उदञ्चत्-चन्द्रिका-धवल-स्मितः = He who has a smile[6] as white[5] as the moonlight[4] shining[3] on Indranīla[1] mountain[2]; मधु-सूदनः = he (Viṣṇu) who slayed[2] an *asura* called Madhu[1]; मधुराम् सुधा-धाराम् वाचम् = a speech[4] that was sweet[1] and <like a> nectar [2] stream[3]; ऊचे = uttered.

Viṣṇu, with a smile as white as the rays of the Moon shining on Indranīla mountain, gave a pleasant speech akin to a nectar stream that pleased the ears of *deva-s*.

Note: The white moonlight evokes feelings of joy and peace among individuals. The metaphor fits the context as the *deva-s* felt a sense of solace from Viṣṇu's attention and smile. The illustration of moonlight illuminating the Indranīla (Sapphire) mountain gently implies that the dark complexioned Viṣṇu's smile reveals his white teeth. The rhyming phrase सुधाधाराम् मधुराम् मधुसूदनः signifies that Viṣṇu, who vanquished मधु, spoke words that were sweet like honey (मधु). The term मधु, used with these two interpretations, harmonizes well with the single-minded Viṣṇu's dual purpose - to eradicate wrongdoing and to safeguard *dharma*.

धातारं तपसा प्रीतं ययाचे स हि राक्षसः।
दैवात्सर्गादवध्यत्वं मर्त्येष्वास्थापराङ्मुखः ॥1.26॥ (रघु. 10.43)

व्याख्या- सः राक्षसः = He[1], the *rākṣasa* [2] (Rāvaṇa); तपसा प्रीतम् धातारम् = <him> Brahma[3] who was satisfied[2] by <Rāvaṇa's> *tapas*[1]; मर्त्येषु = in the case of mortals; आस्था-पराङ्मुखः (सन्) = <he> (becoming[3]) averse[2] to regard[1] (unconcerned); दैवात् सर्गात् = from the creation[2] related to *deva-s*[1]; अवध्यत्वम् = indistructability; ययाचे =begged; हि = Isn't that so?.

"The *rākṣasa* Rāvaṇa, who pleased Brahma with his hard *tapas,* begged Brahma for a boon that would grant him

(Rāvaṇa) immunity from death only from any creation related to *deva-s*. Isn't that so?"

सोऽहं दाशरथिर्भूत्वा रणभूमेर्बलिक्षमम्।
करिष्यामि शरैस्तीक्ष्णैः तच्छिरःकमलोच्चयम् ॥1.27॥ (रघु. 10.44)

व्याख्या- सः-अहम् = I myself; दाशरथिः भूत्वा = having become[2] a son of Daśaratha[1]; तीक्ष्णैः शरैः = with sharp[1] arrows[2]; तत्-शिरः-कमल-उच्चयम् = the heap[4] of his[1] (Rāvaṇa's) lotus[3]-like heads[2]; रणभूमेः बलिक्षमम् = one that is a fit oblation[2] to the battlefield[1]; करिष्यामि = will make.

I will take the birth as Daśaratha's son[33] and chop off Rāvaṇa's heads with my sharp arrows. I will offer the heap of his lotus-like heads as an oblation to the battlefield."

Note: The poem figuratively expresses that Rāvaṇa's ten heads resembled a cluster of lotuses. Viṣṇu proclaims that he will offer the lotuses to the battlefield. Since the flower holds the utmost significance in an offering and Rāvaṇa was a staunch devotee of Śiva, Lord of Destruction, the poet used judgment to compare the heads to lotuses.

रावणावग्रहक्लान्तमिति वागमृतेन सः।
अभिवर्ष्य मरुत्सस्यं कृष्णमेघस्तिरोदधे ॥1.28॥ (रघु. 10.48)

व्याख्या- - सः कृष्ण-मेघः = He[1] (Viṣṇu) who is (has the appearance of) a dark[2] cloud[3]; रावण-अवग्रह-क्लान्तम् मरुत् सस्यम् = <them> crop[5]-like *deva-s*[4] who had dried[3] up by the draught[2]-like Rāvaṇa[1]; वाक्-अमृतेन = with *amṛta*[1]-like speech[2]; अभिवर्ष्य = having showered; तिरोदधे = returned.

[33] As a son of a human, Viṣṇu will be capable of killing Rāvaṇa.

The black cloud-like Viṣṇu disappeared after addressing *deva-s* enfeebled by Rāvaṇa. That act resembled a cloud raining *amṛta*[34] on a crop that had dried up due to a drought.

Note: The scriptures portray Viṣṇu as having a dark complexion, and he is frequently compared to a dark cloud. In the poem, *deva-s* are compared to dried-up crops, while Rāvaṇa, known for his wickedness, is compared to a drought. Although regular rain can ease the struggles of thirsty crops, Viṣṇu offered a superior resolution - a rain of *amṛta* to revitalize *deva-s*. He presented himself (*amṛtamurti*) as the solution to their predicament.

पुरहूतप्रभृतयः सुरकार्योद्यतं सुराः।
अंशैरनुययुर्विष्णुं पुष्पैर्वायुमिव द्रुमाः ॥1.29॥ (रघु. 10.49)

व्याख्या- पुरहूत-प्रभृतयः = Indra[1] and others[2]; सुराः = *deva-s*; सुर-कार्य-उद्यतम् विष्णुम् = <him> Viṣṇu[4] who undertook[3] the mission[2] of *deva-s*[1]; अंशैः = with portions of their beings; द्रुमाः पुष्पैः वायुम् इव = like[4] trees[1] <that follow> the wind[3] with <their> flowers[2]; अनुययुः = followed.

When Viṣṇu assumed his *avatāra* (incarnation) to fulfill the mission of *deva-s*, Indra and others followed him with their *aṃśa-s*[35] on the Earth, much as static trees trail a flowing breeze with their blossoms.

Note: Viṣṇu, with his *aṃśa,* is going to be born as Rāma on the Earth. He will have three brothers with the *aṃśa-s* of Ādiśeṣa (his bed), *Śaṅkha* (his conch), and *Cakra* (his disk). *Deva-s* will also take on various forms with their *aṃśa-s* on the Earth to assist him in destroying Rāvaṇa. Whoever sends *aṃśa,* will keep performing his/her duties in his/her *loka-s*. To illustrate this idea, the poet provides a fitting analogy. The life force of a tree is contained within its seed, and the source of a seed is its flower. Expanding on this notion, we can assert that an *aṃśa* of a tree is its

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34 A liquid that keeps living beings young and brings back life to the dead.
35 *aṃśa* - A portion of a being. It can be manifested in any form. An *aṃśa* of a *deva* possesses the same vitality as the *deva* himself.

flower. The poet compares *deva-s* to trees (which remain stationary), the endeavor to defeat Rāvaṇa to a wind (which is transient), and their *aṃśa-s* to flowers. The beauty of this analogy lies in the flower's ability to travel anywhere and produce the same type of tree. In that regard, sending a flower is synonymous with the tree itself going.

अथ तस्य विशाम्पत्युरन्ते कामस्य कर्मणः।
पुरुषः प्रबभूवाग्नेर्विस्मयेन सहर्त्विजाम् ॥1.30॥ (रघु. 10.50)

व्याख्या- अथ = Then; तस्य विशाम्पत्युः कामस्य कर्मणः अन्ते = at the end[5] of the wishful[3] act[4] (*kratu*) of that[1] king[2] (Daśaratha); अग्नेः = from the Fire; पुरुषः = a *yajñapuruṣa*; ऋत्विजाम् विस्मयेन सह = along with[3] the wonderment[2] of the *ṛtvija-s*[1]; प्रबभूव = emerged.

A *yajñapuruṣa*[36] emerged from the sacred ritual fire at the end of *putrakāmeṣṭi*[37], which was performed to fulfill the desire of Daśaratha. The astonishment of the *ṛtvija-s*[38] also became apparent simultaneously.

Note: This Sloka carries on the narrative from Sloka 1.8.

हेमपात्रगतं दोर्भ्यामादधानः पयश्चरुम्।
अनुप्रवेशादाद्यस्य पुंसस्तेनापि दुर्वहम् ॥1.31॥ (रघु. 10.51)

व्याख्या- आद्यस्य पुंसः अनुप्रवेशात् = Because of the entry[3] of the Primeval[1] Being[2] (Viṣṇu); तेन अपि = even[2] for him[1] (*yajñapuruṣa*); दुर्वहम् = one that was very difficult to hold; हेम-पात्रगतम् पयश्चरुम् = the *charu-pāyasa*[3] which was in the gold[1] bowl[2]; दोर्भ्याम् आदधानः = he (*yajñapuruṣa*) who was holding[2] with both hands[1]; <प्रबभूव = emerged>.

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[36] A Divine Being.
[37] A *kratu* which grants offspring.
[38] A specialist and expert in performing *kratu-s*.

The *yajñapuruṣa* emerged carrying with both hands a gold bowl filled with *charu-pāyasa*[39]. The presence of the Primeval Being (Viṣṇu) in the *charu-pāyasa* made the bowl very heavy and difficult to carry.

ततो दशरथः प्राप्य पायसं देवनिर्मितम् ।
बभूव परमप्रीतः प्राप्य वित्तमिवाधनः ॥1.32॥ (रामा. 16.23)

व्याख्या- ततः = Then; दशरथः = Daśaratha; देव-निर्मितम् पायसम् प्राप्य = having obtained[4] the *charu-pāyasa*[3] prepared[2] by *deva-s*[1]; अधनः वित्तं प्राप्य इव = like[4] a moneyless person[1] having got[3] money[2]; परम-प्रीतः बभूव = became[3] excessively[1] rejoiced[2].

Daśaratha was extremely happy, just like a destitute person when he received money, after receiving the *charu-pāyasa* made by *deva-s*.

कौसल्यायै प्रथममदिशद्भूपतिः पायसार्धम्
प्रादादर्धं प्रणयमधुरं केकयेन्द्रस्य पुत्र्यै।
एते देव्यौ तरलमनसः पत्युरालोच्य भावम्
स्वार्धांशाभ्यां स्वयमकुरुतां पूर्णकामां सुमित्राम् ॥1.33॥
(चम्पू. 1.23)

व्याख्या- भूपतिः = The king (Daśaratha); प्रथमम् = at first; कौसल्यायै पायस-अर्धम् अदिशत् = gave[4] half[3] of the *charu-pāyasa*[2] to Kausalyā[1]; <Later>; केकय-इन्द्रस्य पुत्र्यै = to the daughter[3] of the king[2] of Kekaya[1]; प्रणय-मधुरम् अर्धम् प्रादात् = gave[4] the half[3] that was sweet[2] due to his (Daśaratha's) love[1]; एते देव्यौ = These[1] two ladies[2]; तरल-मनसः पत्युः भावम् आलोच्य = having considered[5] the intention[4] of the

[39] A Divine Pudding.

husband[3] who was of disturbed[1] mind[2]; स्व-अर्ध-अंशाभ्याम् = with half[2] of their[1] portions[3]; स्वयम् = they themselves; सुमित्राम् पूर्ण-कामाम् अकुरुताम् = made[4] Sumitrā[1], a lady with fulfilled[2] desire[3].

Firstly, Daśaratha gave half of the *charu-pāyasa* to Kausalyā, his first wife. He offered the remaining half, which was sweetened by his love, to Kaikeyī, the daughter of the king of Kekaya. Noticing the husband's troubled state of mind, the queens (Kausalyā and Kaikeyī) satisfied Sumitrā's wish by voluntarily sharing half of their portions with her.

अवभृथेऽवसिते सरयूतटा
दथ यथायथमुच्चलिते जने।
दशरथः परिपूर्णमनोरथः
पुरमगात्पुरुहूतपुरोपमाम् ॥1.34॥ (चम्पू. 1.24)

व्याख्या- अवभृते अवसिते = When *avabhṛta*[1] was completed[2]; अथ = then; जने सरयू-तटात् यथाथम् उच्चलिते = after the people[1] gone[5] from the Sarayū[2] shores[3] to their own places[4]; परिपूर्ण-मनोरथः दशरथः = Daśaratha[3], who got the wish[2] fulfilled[1]; पुरुहूत-पुर-उपमाम् पुरम् = to his city[4] which can be compared[3] with Indra's[1] city[2]; अगात् = went.

Daśaratha concluded his kratu with avabhṛta. Then, the attendees departed from the shores of the River Sarayū, returning to their places. Daśaratha, having fulfilled his wish, returned to his city, which could be compared to Amarāvatī, the city of Indra.

ततस्तु ताः प्राश्य तदुत्तमस्त्रियो
महीपतेरुत्तमपायसं पृथक्।
हुताशनादित्यसमानतेजसो
ऽचिरेण गर्भान्प्रतिपेदिरे तदा ॥1.35॥ (रामा. 16.31)

व्याख्या- ततः = Afterwards; महीपतेः = the king's; ता: उत्तम-स्त्रियः = those[1] excellent[2] wives[3]; तत् उत्तम-पायसम् = that[1] excellent[2] *charu-pāyasa*[3]; पृथक् = separately; प्राश्य = having eaten; हुताशन-आदित्य-समान-तेजस: = they (the queens) who were having the luster[4] equal[3] to that of Fire[1] and Sun[2]; अचिरेण = soon; तदा = then; गर्भान् प्रतिपेदिरे = became[2] pregnant[1].

The three excellent queens ate the excellent *charu-pāyasa*. They started glowing like the Fire and the Sun and soon became pregnant.

सममापन्नसत्त्वास्ता रेजुरापाण्डुरत्विषः।
अन्तर्गतफलारम्भाः सस्यानामिव सम्पदः ॥1.36॥ (रघु. 10.59)

व्याख्या- समम् = At the same time; आपन्न सत्त्वाः = they who had the obtained[1] lives[2] (means – became pregnant); आपाण्डुरत्विषः = who had a little white complexion (means – who turned pale); ताः = they (the queens); अन्तर्गत-फल-आरम्भाः सस्यानाम् सम्पदः इव = like[6] the wealth[5] of the crops[4] which began[3] sprouting grain[2] inside[1]; रेजुः = shone forth.

The queens who conceived simultaneously and whose complexions consequently turned pale radiated like the wealth of crops beginning to sprout grains within.

Note: After germination, when a crop starts growing the grain inside, each plant looks healthy, and a new glow appears on the crop. The poet calls the healthy glow and forthcoming harvest the wealth of the crop.

गुप्तं ददृशुरात्मानं सर्वास्स्वप्नेषु वामनैः।
जलजासिगदाशार्ङ्गचक्रलाञ्छितमूर्तिभिः ॥1.37॥ (रघु. 10.60)

व्याख्या- सर्वाः = All (queens); स्वप्नेषु = in dreams; जलज-असि-गदा-शार्ङ्ग-चक्र-लाञ्छित-मूर्तिभिः वामनैः = by the persons[7] who were furnished[6] with lotus[1], sword[2], mace[3], bow[4], disc[5] <and> who were dwarfs[8]; गुप्तम् आत्मानम् = their (queens') own selves[2] being protected[1]; ददृशुः = saw.

The three queens had dreams where they saw that they were being protected by dwarfs who were furnished with *padma* (lotus), *asi* (Viṣṇu's sword), *gadā* (Viṣṇu's mace), *śārṅga* (Viṣṇu's bow), *cakra* (Viṣṇu's disc).

हेमपक्षप्रभाजालं गगने च वितन्वता।
उह्यन्ते स्म सुपर्णेन वेगाकृष्टपयोमुचा ॥1.38॥ (रघु. 10.61)

व्याख्या- च = Moreover <in their dreams, the queens saw that>; हेम-पक्ष-प्रभा-जालम् वितन्वता = by him who was spreading[5] the entwined[4] light[3] of his golden[1] wings[2]; वेग-आकृष्ट-पयोमुचा = by him who had the rain clouds[3] dragged[2] by the high speeds[1] <of his flight>; सुपर्णेन = by Garuḍa; गगने = in the sky; उह्यन्ते स्म = <they> were carried.

Sometimes, they dreamed of being carried across the sky by Garuḍa, who spread interwoven rays of his golden wings and dragged the rain clouds along with him due to his swift flight.

बिभ्रत्या कौस्तुभन्यासं स्तनान्तरविलम्बिनम्।
पर्युपास्यन्त लक्ष्म्या च पद्मव्यजनहस्तया॥1.39॥[40] (रघु. 10.62)

[40] The poem indicates that Lakṣmī, the wife of Viṣṇu, started serving her future mothers-in-law.

व्याख्या- च = Moreover <in their dreams, the queens saw that>; स्तन-अन्तर-विलम्बिनम् = one (*Kaustubha*) that was dangling[3] in between[2] breasts[1]; कौस्तुभ-न्यासम् बिभ्रत्या = by one (Lakṣmī) who was wearing[3] the deposited[2] K*austubha* gem[1]; पद्म-व्यजन-हस्तया लक्ष्म्या = by Lakṣmī[4] who had a hand[3] containing a lotus[1] as fan[2]; पर्युपास्यन्त = <they> were being served.

In their dreams, they beheld Lakṣmī. The Kaustubha gem, placed there by Viṣṇu, was suspended between her breasts. She was serving them with a lotus used as a fan.

उच्चस्थे ग्रहपञ्चके सुरगुरौ सेन्दौ नवम्याम् तिथौ
लग्ने कर्कटके पुनर्वसुयुते मेषं गते पूषणि।
निर्दग्धुं निखिलाः पलाशसमिधो मेध्यादयोध्यारणे-
राविर्भूतमभूतपूर्वमपरं यत्किञ्चिदेकं महः ॥1.40॥ (चम्पू. 1.29)

व्याख्या- <Later>; ग्रह-पञ्चके उच्चस्थे = When the five[2] planets[1] were in their highly favorable positions[3]; सुरगुरौ स-इन्दौ = when Jupiter[1] was associated[2] with Moon[3]; नवम्याम् तिथौ = on the ninth[1] day[2] of the month; पुनर्वसु-युते = associated[2] with the star named Punarvasu[1]; कर्कटके लग्ने = when the ascendant[2] was in *Karkāṭaka*[1]; पूषणि मेषम् गते = when Sun[1] had entered[3] the *meṣa*[2]; निखिलाः पलाश-समिधः निर्दग्धुम् = to burn[4] all[1] *palāśa* [2] logs[3] (another meaning - the firewood called *asura-s*); मेध्यात् अयोध्या-अरणेः = from Ayodhya[2] viewed as *araṇi*[3] which was sacred[1]; अभूतपूर्वम् अपरम् एकम् = one which was unprecedented[1], matchless[2], unique[3]; यत्-किञ्चित् = that[1] which was indescribable[2]; महः = a powerful radiance; आविर्भूतम् = manifested itself.

Then, the auspicious moment arrived. Sun, Mars, Jupiter, Venus, and Saturn were in astrologically highly favorable positions, and Jupiter was in conjunction with the Moon. It was on the ninth day of the lunar month. The *lagna*[41] was *karkāṭaka*[42] associated with the star named Punarvasu. The sun was in *meṣa*[43]. At that instant, sparked by the *araṇi*[44] called "the city of Ayodhyā (or, starting in the city of Ayodhyā) an unprecedented, matchless, unique, powerful radiance (Rāma) that would burn the logs of *palāśa*[45] trees (or that would destroy *rākṣasa-s*), manifested itself.

Note: *Palāśa* firewood is used in *kratu-s*. *Araṇi* is a sacred fire generated on a churning stick through friction at the beginning of a *kratu* and maintained for the length of the ceremony. The fire from the *araṇi* burns *palāśa* firewood, and a holy fire will emerge. The poet perceives Ayodhya as *araṇi*, Rāma as holy fire, and *rākṣasa-s* as palāśa firewood. The different interpretation of *palāśa* as *rākṣasa* adds to the appeal of this comparison.

अथाग्र्यमहिषी राज्ञः प्रसूतिसमये सती।
पुत्रं तमोऽपहं लेभे नक्तं ज्योतिरिवौषधिः ॥1.41॥ (रघु. 10.66)

व्याख्या- अथ = At that auspicious moment; राज्ञः सती = the virtuous and faithful wife[2] of the king[1]; अग्र्य-महिषी = the eldest[1] queen[2] (Kausalyā); प्रसूति-समये = at the time[2] of delivery[1]; ओषधिः नक्तम् तमः-अपहम् ज्योतिः इव = like[6] a herb[1] < that obtains> light[5] which is a dispeller[4] of darkness[3] in the night[2]; तमः-अपहम् पुत्रम् लेभे = obtained[4] a son[3] who would be the dispeller[2] of ignorance[1].

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41 In Vedic Astrology, the *Lagna* or Ascendant is the significant moment of contact between the soul and its new life.
42 Cancer- a Moon Sign.
43 Aries - a Moon Sign.
44 A fire generated for use in *yajna-s* or *kratu-s*.
45 This holy tree is scientifically known as Butea Monosperma.

At that auspicious moment, Daśaratha's virtuous wife and the eldest queen Kausalyā gave birth to a son who would dispel ignorance, much like a bioluminescent herb delivers light that dispels the darkness of the night.

Note: The resplendent *aṃśa* of Viṣṇu will dispel the darkness caused by the childlessness of Kausalyā and the darkness caused by the ignorance of the *loka-s*.

अथ रामाभिधानेन कवेः सुरभयन् गिरः।
अलञ्चकार कारुण्याद्रघूणामन्वयं हरिः ॥1.42॥ (चम्पू. 1.30)

व्याख्या- अथ = At the auspicious moment; राम-अभिदानेन = with the name[2] "Rāma"[1]; कवेः गिरः सुरभयन् = perfuming[3] the words[2] of the poet[1] (*Maharṣi* Vālmīki); हरिः = Viṣṇu; कारुण्यात् = because of his compassion; रघूणाम् अन्वयम् अलञ्चकार = decorated[3] the clan[2] of Raghu[1].

It was the auspicious moment when Viṣṇu came to the Earth in the name of Rāma, who honored the dynasty of Raghu with his kindness. Moreover, he perfumed the poetry[46] of *Maharṣi* Vālmīki.

तमेनमन्वजायन्त त्रयस्त्रेताग्नितेजसः।
अग्रजस्यानुकुर्वन्तस्तैस्तैर्लोकोत्तरैर्गुणैः ॥1.43॥ (चम्पू. 1.31)

व्याख्या- त्रेताग्नि-तेजसः त्रयः = Three boys[3], who were of the efflugence[2] of the three holy fires[1]; तैः तैः लोकोत्तरैः गुणैः अग्रजस्य अनुकुर्वन्तः = who were imitating[6] the eldest brother[5] by their[1,2] extraordinary[3] qualities[4]; तम् एनम् अनु = after[3] him[1,2] (Rāma); अजायन्त = were born.

[46] The poet is referring to *Rāmāyana*, a great work of *Maharṣi* Vālmīki.

Three boys, as effulgent as the three holy fires[47], were born following Rāma, and they emulated him by possessing extraordinary qualities.

Note: Agni embodies the three holy forms of fire. Per Hindu scriptures and Puranas, Agni is regarded as a powerful force that serves Vishnu and aids in his role as protector of the universe. Reflecting this dynamic, the poet draws a comparison between the three boys who followed Rāma, an *avatāra* of Viṣṇu, and the three holy fires. The three boys will be the mighty forces supporting Rāma in his duty as the protector of the Earth.

भरतस्तेषु कैकेय्यास्तनयो विनयोज्ज्वलः।
अन्यौ लक्ष्मणशत्रुघ्नौ सुमित्रायां कृतोदयौ॥1.44॥ (चम्पू. 1.32)

व्याख्या- तेषु = Among the boys; कैकेय्याः तनयः भरतः = Bharata[3], the son[2] of Kaikeyī[1]; विनय-उज्ज्वलः = who was beaming[2] with the modesty[1]; अन्यौ लक्ष्मणशत्रुघ्नौ = the other two[1], Lakṣmaṇa and Śatrughna[2]; सुमित्रायाम् कृत-उदय = were born[2-3] to Sumitrā[1].

Among the three boys, Bharata was Kaikeyī's son. He was beaming with modesty. The other two, Lakṣmaṇa and Śatrughna, were born to Sumitrā.

पुत्रजन्मप्रवेश्यानां तूर्याणां तस्य पुत्रिणः।
आरम्भं प्रथमं चक्रुर्देवदुन्दुभयो दिवि ॥1.45॥ (रघु. 10.76)

व्याख्या- पुत्रिणः तस्य = His[2] (of Daśaratha) who begot sons[1]; पुत्र-जन्म-प्रवेश्यानाम् तूर्याणाम् = of musical instruments[4] to be played[3] at the time of birth[2] of <his> sons[1]; आरम्भम् प्रथमम् = prior[2] to their (instruments) beginning[1]; दिवि = in Svarga

[47] *āvahanīya*—sacrificial fire, *gārhapatya* —fire for household, and *dakṣiṇa* —sacred fire kept in the southern direction.

(or, the sky); देव-दुन्दुभयः = the drums[2] of *deva-s*[1]; चक्रुः = did < start playing>.

Before the start of windpipes and drums that the proud father Daśaratha had organized to honor the birth of his sons, the drums of *deva-s* initiated the festivities in Svarga (or, the sky).

सन्तानकमयी वृष्टिर्भवने तस्य पेतुषी।
सन्मङ्गलोपचाराणां सैवादिरचनाऽभवत्॥1.46॥ (रघु. 10.77)

व्याख्या- तस्य भवने सन्तानकमयी वृष्टिः पेतुषी = The rain[4] of *pārijāta-s*[3] fell[5] on his[1] palace[2]; सा एव = That[1] (fall) only[2]; सन्मङ्गल-उपचाराणाम् आदि-रचना अभवत् = became[5] the first[3] display[4] of the auspicious[1] ceremonies[2].

A rain of *pārijāta*[48] flowers fell on the palace. That rainfall became the first display of auspicious ceremonies performed on their birth.

सुरगज इव दन्तैर्भग्नदैत्यासिधारैः
नय इव पणबन्धव्यक्तयोगैरुपायैः
हरिरिव युगदीर्घैर्दोर्भिरंशैस्तदीयैः
पतिरवनिपतीनां तैश्चकाशे चतुर्भिः ॥1.47॥ (रघु. 10.86)

व्याख्या- भग्न-दैत्य-असि-धारैः दन्तैः = With <his four> tusks[5] that had blunted[1] the edges[4] of the swords[3] of *asura-s*[2]; सुर-गजः इव = Like[3] the elephant[2] of *deva-s*[1] (Airāvata); पणबन्ध-व्यक्त-योगैः उपायैः = with <its four> methods[4] that have experiments[3] that infer[2] attainment[1]; नयः इव =

[48] A celestial tree in Svarga.

like[2] *naya*[1]; युग-दीर्घैः दोर्भिः = with <his four> yoke[1]-like long[2] arms[3]; हरिः इव = like[2] Viṣṇu[1]; तदीयैः अंशैः चतुर्भिः तैः = with those[4] four[3] <sons> who were his[1] (Viṣṇu's) *amśa-s*[2]; अवनिपतीनाम् पतिः = the lord[2] of the kings[1] (Daśaratha); चकाशे = shone forth.

By having his four sons born from the four *amśa-s* of Viṣṇu, King Daśaratha shone forth, like *Airāvata*[49] with his four tasks that had blunted the swords of the *asura-s,* like *Naya* with its four methods that can be verified by the results they obtain, like Nārāyaṇa (Viṣṇu) with his four arms that are very long, like yokes.

Note: This poem contains several comparisons. The common subject of all these similes is Daśaratha with his four sons. The objects of comparison differ. Below are some remarks regarding the objects.

The first simile states that Airāvata has four powerful tusks, which protect the elephant and play a crucial role in battles.

The second simile states that the polity (*Naya*), which refers to the system of civil governance or constitution, includes four strategies known as *sāma, dāna, bheda, daṇḍa* (Conciliation, Charity, Sowing Dissension, and Punishment). These represent the tactical methods for resolving disputes and accomplishing objectives. Monarchs implemented these techniques to govern their subjects and navigate conflicts with adjacent kingdoms. This simile appears to resonate well with Daśaratha, a distinguished king.

The third simile states that Viṣṇu possesses four formidable arms. They are like long yokes. Yokes symbolize prosperity. Daśaratha's boys are compared to arms, which are then compared to yokes, creating a simile inside a simile.

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[49] A celestial elephant in Svarga

**इति हनुमद्भास्करेण सङ्कलितायाम् श्रीकल्याणमालायाम्
श्रीरामजननम् नाम प्रथमः सर्गः॥**

This is the first chapter entitled
"The Birth of Śrīrāma" of "*Śrīkalyāṇamālā*" compiled by
Hanumadbhāskara.

द्वितीयः सर्गः – यज्ञसंरक्षणम्

(Second Chapter – Protecting the *Yajña*)

वेदोऽङ्गवांस्तैरखिलोऽध्यगायि
शस्त्राण्युपायंसत जित्वराणि।
ते भिन्नवृत्तीन्यपि मानसानि
समं जनानां गुणिनोऽध्यवात्सुः ॥2.1॥ (भट्टि.1.16)

व्याख्या- तैः = By them (the four sons); अखिलः अङ्गवान् वेदः = all[1] the *Veda*[3] which has supplements[2]; अध्यगायि = was learned; जित्वराणि शस्त्राणि = Triumphant[1] weapons[2]; उपायंसत = were acquired; गुणिनः ते = They[2] who were meritorious[1]; भिन्न-वृत्तीनि अपि = though[3], were of different[1] characters[2]; जनानाम् मानसानि = the hearts[2] of the people[1]; समम् = equally; अध्यवात्सुः = inhabited.

Rāma, Lakṣmaṇa, Bharata, and Śatrughna learned the entire *Veda* along with its six associated texts (*vedāṅga-s*). They acquired weapons that would assist them in achieving victory. The noble princes settled in the hearts of all people uniformly, despite their differing personalities and passions.

एते ववृधिरे वीरा ब्रह्मक्षेमाय दीक्षिताः।
लोकानन्दमुकुन्दस्य चत्वार इव बाहवः ॥2.2॥ (चम्पू.1.33)

व्याख्या- एते वीराः = Those[1] heros[2] (the princes); ब्रह्म-क्षेमाय दीक्षिताः = who were initiated[3] <to work> for the safety[2] of *brāhmaṇa-s*[1]; लोक-आनन्द-मुकुन्दस्य चत्वारः बाहवः इव = like[6] the four[4] arms[5] of Viṣṇu[3], the joy bringer[2] of the world[1]; ववृधिरे = grew up.

The four young heroes dedicated themselves to defending *brāhmaṇa-s* (or, *Veda-s*) and grew up like the four arms of Viṣṇu who gladdens the *loka-s*.

समानेऽपि च सौभ्रात्रे यथोभौ रामलक्ष्मणौ।
तथा भरतशतृघ्नौ प्रीत्या द्वन्द्वं बभूवतुः॥2.3॥ (रघु.10.81)

व्याख्या- च = Further; सौभ्रात्रे समाने अपि = though[3] equal[2] in brotherly affection[1]; यथा = as; रामलक्ष्मणौ उभौ = both[2] Rāma and Lakṣmaṇa[1]; प्रीत्या = with affection; द्वंद्वम् बभूवतुः = became[2] a friendly duo[1]; तथा = likewise; भरतशतृघ्नौ = Bharata and Śatrughna <became a duo>.

Although brotherly affection connected them well, the bond shared by Rāma and Lakṣmaṇa cultivated a deep friendship between them. Likewise, Bharata and Śatrughna established a robust friendship.

अथ राजा दशरथस्तेषां दारक्रियां प्रति।
चिन्तयामास धर्मात्मा सोपाध्यायः सबान्धवः। (रामा. 18.36)
तत्रागच्छन्महातेजा विश्वामित्रो महामुनिः।
पूजयामास तं राजा पाद्यार्घ्यासनवन्दनैः॥2.4॥

व्याख्या- अथ = Then; धर्मात्मा राजा दशरथः = *dharmic*[1] King[2] Daśaratha[3]; स-उपाध्यायः स-बान्धवः = along with[1,3] teachers[2] and relatives[4]; तेषाम् दारक्रियाम् प्रति = about [3] their[1] (sons') marriage alliances[2]; चिन्तयामास =discussed; तत्र = There; महातेजा महामुनिः विश्वामित्रः = *mahātejasvī*[1] <and> great *muni*[2] Viśvāmitra[3]; अगच्छत् = arrived; राजा = The king; पाद्य-अर्घ्य-आसन-वन्दनैः = by washing his feet[1] and hands[2], offering a seat[3] and salutations[4]; तम् पूजयामास = worshipped[2] him[1].

One day, King Daśaratha met with his teachers and family to discuss his sons' marriage alliances. At that time, *mahātejasvī*[50] Viśvāmitra arrived there. Daśaratha washed his feet, quenched his thirst, seated him to rest, and worshipped him at best.

दशरथ उवाच –
कं च ते परमं कामं करोमि किमु हर्षितः।
पात्रभूतोऽसि मे ब्रह्मन् दिष्ट्या प्राप्तोऽसि कैशिक ॥2.5॥
(रामा. 18.51/52)

व्याख्या- दशरथः उवाच = Daśaratha[1] said[2]; ब्रह्मन्! = Oh Brahman!; हर्षितः = <I am> delighted; ते परमम् कम् कामम् = To you[1] which[3] great[2] wish[4]; <and>;किमु करोमि = in what manner[1] shall I do[2]?; मे पात्रभूतः असि = To me[1], you are[3] worthy of honor[2]; कैशिक! = Oh Viśvāmitra!; दिष्ट्या प्राप्तः असि = By <our> fortune[1], you have come[2-3] <here>.

Daśaratha said – Oh, Brahman! I am delighted about your arrival. You are the worthiest of honor. What holy wish do you have? How can I fulfill your wish? It is our fortune that you have come here.

विश्वामित्र उवाच -
अहं नियममातिष्ठे सिद्ध्यर्थं पुरुषर्षभ।
तस्य विघ्नकरौ द्वौ तु राक्षसौ कामरूपिणौ ॥2.6॥ (रामा. 19.4)

व्याख्या- पुरुषर्षभ! = Oh Great Man!; अहम् = I; सिद्धि-अर्थम् = to attain[2] a spiritual goal[1]; नियमम् आतिष्ठे = am following[2] discipline[1]; तु = but; कामरूपिणौ द्वौ राक्षसौ = two[2] *rākṣasa-*

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[50] A person who attained resplendence because of his education, *tapas*, conduct, and adherence to his *dharma*.

s[3] who can take any shape at will[1]; <became>; तस्य विघ्न-करौ = creators[3] of impediments[2] to it[1] (the goal).

Viśvāmitra said – "Oh, Great Man! Currently, I am adhering to discipline to reach a spiritual objective. Nevertheless, two *rākṣasa-s*, who can transform themselves into any form at will, have become hindrances to my objective."

व्रते मे बहुशश्चीर्णे समाप्त्यां राक्षसाविमौ।
मारीचश्च सुबाहुश्च वीर्यवन्तौ सुशिक्षितौ॥
समांसरुधिरौघेण वेदिं तामभ्यवर्षताम्।
तथा भूता हि सा चर्या न शापस्तत्र मुच्यते ॥2.7॥ (रामा. 19.5-6/8)

व्याख्या- बहुशः चीर्णे मे व्रते समाप्त्याम् = Often[1] when the *vrata*[4] performed[2] by me[3] came to the end[5]; वीर्यवन्तौ सुशिक्षितौ = the powerful[1] and well-trained[2]; मारीचः = Mārīca; च = and; सुबाहुः = Subāhu; स-मांस-रुधिर-ओघेण = with streams[4] of blood[3] with[1] flesh[2]; तां वेदिम् अभ्यवर्षताम् = showered[3] on that[1] *vedi*[2]; सा चर्या = That[1] act[2] (of *vrata*); तथा भूता हि = indeed[3], is[2] such that[1]; तत्र = at that time; शाप: = a curse; न मुच्यते = should not[1] be released[2].

Often when I was close to completing my *vrata*[51], the strong and well-trained Mārīca and Subāhu poured torrents of blood and flesh onto the *vedi*[52]. According to the rules of discipline, I am not supposed to curse or scold them while performing the *vrata*.

स्वपुत्रं राजशार्दूल रामं सत्यपराक्रमम्।
काकपक्षधरं शूरं ज्येष्ठं मे दातुमर्हसि ॥2.8॥ (रामा. 19.8)

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[51] Any meritorious act of devotion. In this context, it is a *yajña*.
[52] A platform made up of bricks to perform *yajña*.

व्याख्या- राजशार्दूल! = Oh Tiger-like King!; काकपक्ष-धरम् = him who wears[2] hair locks[1]; सत्य-पराक्रमम् = truely[1] valorous[2]; शूरम् = heroic; ज्येष्ठम् = the eldest; स्व-पुत्रम् रामम् = him your[1] son[2], Rāma[3]; मे दातुम् = entrusting[2] to me[1]; अर्हसि = is befitting to you.

Oh, Tiger-like King! To assist me, it would be suitable for you to dispatch your brave and heroic eldest son, who looks valorous with his hair locks. (*kākapakṣa*[53]).

दशरथ उवाच –
ऊनषोडशवर्षो मे रामो राजीवलोचनः।
न युद्धयोग्यतामस्य पश्यामि सह राक्षसैः।
बालं मे तनयं ब्रह्मन् नैव दास्यामि पुत्रकम् ॥2.9॥
(रामा. 20.2-24)

व्याख्या- दशरथः उवाच = Daśaratha[1] said[2]; ब्रह्मन्! = Oh Bhrahman!; राजीव-लोचनः मे रामः = My[3] lotus-eyed[1-2] Rāma[4]; ऊनषोडश-वर्षः = <is> under the age of sixteen[1] years[2]; अस्य = His; राक्षसैः-सह युद्ध-योग्यताम् = fitness[4] to battle[3] with[2] *rākṣasa-s*[1]; न पश्यामि = I do not[1] see[2]; बालम् पुत्रकम् मे तनयम् = young[1] boy[2], my[3] son[4]; न एव दास्यामि = certainly[2] I can not[1] give[3].

Daśaratha said – Oh, Bhrahman! My Rāma, possessing eyes as beautiful and wide as lotuses, has not yet reached sixteen. I cannot accept that he is capable of confronting *rākṣasa-s* in combat. Under no circumstances will I permit him to accompany you.

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53 The side locks of the head of hair; three or five on each side left when the head is first shaved, and they may be allowed to remain. The word is also used as an epithet of a warrior.

वशिष्ठ उवाच –
पर्याप्तभाग्याय भवानमुष्मै
कुर्यात्सपर्यां कुशिकात्मजाय।
निर्यातुधानं वसुधां विधातुम्
निर्यातु रामः सह लक्ष्मणेन ॥2.10॥ (चम्पू. 1.34)

व्याख्या- वशिष्ठः उवाच = Vaśiṣṭha[1] said[2]; भवान्! = Oh You, (Daśaratha!); अमुष्मै पर्याप्त-भाग्याय कुशिक-आत्मजाय = for him[1], Kuśika's[4] son[5] (Viśvāmitra) who had gained[2] rewards[3]; सपर्याम् कुर्यात् = the homage[1] <by fulfilling his wish> should be done[2]; वसुधाम् निर्यातुधानम् विधातुम् = To make[3] the Earth[1] void of *rākṣasa-s*[2]; रामः = Rāma; लक्ष्मणेन सह = along with[2] Lakṣmaṇa[1]; निर्यातु = let <him> proceed.

Vaśiṣṭha[54] said – Oh, Daśaratha! Viśvāmitra, the son of Kuśika, possesses remarkable accomplishments[55] due to his numerous virtues. You must grant him what he is requesting. Rāma and Lakṣmaṇa should accompany him to liberate the world from *asura-s*.

इति मुनिवचनात्प्रसन्नचित्तो
रघुवृषभस्तु मुमोद भास्वराङ्गः।
गमनमभिरुरोच राघवस्य
प्रथितयशाः कुशिकात्मजाय बुद्ध्या ॥2.11॥ (रामा. 21.21)

व्याख्या- रघुवृषभः = A mighty descendent of Raghu clan (Daśaratha); इति = thus; मुनि-वचनात् प्रसन्न-चित्तः (सन्) = (becoming[5]) clear[3] minded[4] by the words[2] of *muni*[1]

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54 Vaśiṣṭha was the spiritual advisor for the Raghu clan.

55 Viśvāmitra was born as a king. He wanted to become a great *muni* like Vaśiṣṭha, who was a brāhmaṇ *muni* with the most sacred birth and training. Viśvāmitra attained the *muni* status by tenaciously performing vigorous *tapas*.

(Vaśiṣṭha); <and also>; भास्वर-अङ्गः (सन्) = (becoming[3]) one with radiant[1] body[2]; मुमोद = delighted; प्रथित-यशाः = He (Daśaratha) who had renowned[1] fame[2]; कुशिकात्मजाय = for Viśvāmitra; राघवस्य गमनम् = the travel[2] of Rāma[1]; बुद्ध्या = with a proper judgement; अभिरुरोच = consented.

Muni Vaśiṣṭha's remarks energized the renowned king Daśaratha and provided him with a clear understanding of the situation. He was pleased to see the purpose of Viśvāmitra's appeal and wholeheartedly consented to send Rāma along with Viśvāmitra.

इषुमति रघुसिंहे दन्दशूककाञ्जिघांसौ
धनुररिभिरसह्यं मुष्टिपीडं दधाने।
व्रजति पुरतरुण्यो बद्धचित्राऽङ्गुलित्रे
कथमपि गुरुशोका मा रुदन्माङ्गलिक्यः ॥2.12॥ (भट्टि.1.26)

व्याख्या- दन्दशूकान् जिघांसौ = When he (Rāma) who wished to kill[2] *rākṣasa-s*[1]; इषुमति = he with wonderful arrows; अरिभिः असह्यम् धनुः मुष्टि-पीडम् दधाने = was holding[6] the bow[3] which was unbearable[2] to the enemies[1] and squeezed[5] by <his> fist[4]; बद्ध-चित्राङ्गुलित्रे रघु-सिंहे व्रजति = when the lion[4] of Raghu clan[3] (Rāma), who had finger-gaurds[2] tied[1] <to his fingers>, was going[5]; गुरु-शोकाः पुर-तरुण्यः = the young ladies[4] of the city[3] who had profound[1] sorrow[2]; माङ्गलिक्यः (सत्यः) = <becoming[2]> auspicious[1]; कथमपि = somehow; मा रुदन् = did not[1] shed tears[2].

Wishing to slay dangerous *rākṣasa-s*, Rāma put on finger guards. He carried wonderful arrows. He held his bow firmly, which was lethal to his enemies. Despite their profound sorrow, the city's auspicious young ladies held back their tears as he, the lion of the Raghu lineage, departed with *muni* Viśvāmitra.

अथ जगदुरनीचैराशिषस्तस्य विप्रा-
स्तुमुलकलनिनादं तूर्यमाजघ्नुरन्ये।
अभिमतफलशंसी चारु पुस्फोर बाहु-
स्तरुषु चुकुवुरुच्चैः पक्षिणश्चाऽनुकूलाः ॥2.13॥ (भट्टि.1.27)

व्याख्या- अथ = Then; विप्राः = *brāhmaṇa-s*; तस्य = to him; आशिषः = blessings; अनीचैः= loudly; जगदुः = recited; अन्ये = Others; तुमुल-कल-निनादम् तूर्यम् आजघ्नुः = played[5] instrument[4] that sounded[3] melodious[2] at a high-volume[1]; अभिमत-फल-शंसी बाहुः = The arm[4] that was the indicator[3] of coveted[1] success[2] <in destroying *rākṣasa-s*>; चारु पुस्फोर = twitched[2] pleasantly[1]; तरुषु = On the trees; अनुकूलाः पक्षिणः = favorable[1] birds[2]; उच्चैः चुकुवुः = hummed[2] in high tones[1].

The *brāhmaṇa-s*[56] gave their blessings to him at the top of their voices. Musicians played melodious notes on their instruments at a high volume. His arm pleasantly twitched, foretelling the coveted results. Auspicious birds on the trees hummed tunes in high tones.

तौ निदेशकरणोद्यतौ पितु
र्धन्विनौ चरणयर्निपतुः।
भूपतेरपि तयोः प्रवत्स्यतोः
नम्रयोरुपरि बाष्पबिन्दवः ॥2.14॥ (रघु.11.4)

व्याख्या- निदेश-करण-उद्यतौ धन्विनौ तौ = The two[5] archers[4] (Rāma and Lakṣmaṇa) who were ready[3] to execute[2] the orders[1]; पितुः चरणयोः निपेतुः = fell[3] on the feet[2] of <their> father[1]; भूपतेः बाष्प-बिन्दवः अपि = Even[4], the tear[2] drops[3] of the King[1]; प्रवत्स्यतोः नम्रयोः तयोः उपरि (निपेतुः) = (fell[5]) on

[56] People who learn and practice the *Veda*-s. Protectors of the *Veda-dharma*.

the top[4] of those[3] (boys) who bowed[2] <before him and> were going away[1] <from home>.

Rāma and Lakṣmaṇa, ready to follow their father's orders, fell on his feet for his blessing. The king's tears rained on the lads, who prostrated to him before leaving the house.

मातृवर्गचरणस्पृशौ मुनेः
तौ प्रपद्य पदवीं महौजसः
रेजतुर्गतिवशात् प्रवर्तिनौ
भास्करस्य मधुमाधवाविव ॥2.15॥ (रघु.11.7)

व्याख्या- मातृवर्ग-चरण-स्पृशौ तौ = The two[4] (Rāma and Lakṣmaṇa) who had touched[3] the feet[2] of their mothers[1]; महा-ओजसः मुनेः पदवीम् प्रपद्य = having followed[5] the path[4] of the highly[1] energetic[2] *muni*[3] (Viśvāmitra); भास्करस्य गति-वशात् प्रवर्तिनौ मधुमाधवौ इव = like[6] Madhu and Mādhava[5] (the two spring months) which progress[4] by the influence[3] of the course[2] of the Sun[1]; रेजतुः = shone.

Later, they touched their mothers' feet for blessings and followed the path of the highly energetic *muni* Viśvāmitra. As they trailed behind him, they shone like the two lunar months of spring, *Caitra* and *Vaiśākha*, which progress under the influence of the Sun's course.

योगेन लभ्यो यः पुंसां संसारापेतचेतसाम्।
नियोगेन पितुः सोऽयं रामः कौशिकमन्वगात् ॥2.16॥ (चम्पू. 1.35)

व्याख्या- संसार-अपेत-चेतसाम् पुंसाम् = To the men[4] whose minds[3] are freed[2] from the worldly-life[1]; यः योगेन लभ्यः = one who[1] that can be obtained[3] by <the practice of> *yoga*[2]; सः अयम् रामः = he[1], this[2] Rāma[3]; पितुः नियोगेन = by

the command[2] of the father[1]; कौशिकम् अन्वगात् = followed[2] Viśvāmitra[1].

Rāma, an *avatāra* of Viṣṇu, can solely be attained by *yoga* practitioners whose minds are liberated from worldly attachments. Nonetheless, the same Rāma followed Viśvāmitra upon his father's directive. (Attaining Rāma means receiving his grace).

तौ सरांसि रसवद्भिरम्बुभिः
कूजितैः श्रुतिसुखैः पतत्रिणः।
वायवः सुरभिपुष्परेणुभि
च्छायया च जलदाः सिषेविरे ॥2.17॥ (रघु. 11.11)

व्याख्या- तौ = Them (Rāma and Lakṣmaṇa); सरांसि = lakes; रसवद्भिः अम्बुभिः = with <their> tasty[1] waters[2]; पतत्रिणः = birds; श्रुतिसुखैः कूजितैः = with <their> euphonious[1] cooings[2]; वायवः = winds; सुरभि-पुष्प-रेणुभिः = with <their> pollen[3] of scented[1] flowers[2]; जलदाः = clouds; छायया = with <their> shadow; सिषेविरे = served.

Lakes with their tasty waters, birds with their euphonious cooings, winds with pollen of scented flowers, and clouds with their shadows served the princes on their way.

विचित्रमुच्चैः प्लवमानमारात्
कुतूहलं त्रस्नु ततान तस्य।
मेघाऽत्ययोपात्तवनोपशोभम्
कदम्बकं वातमजं मृगाणाम् ॥2.18॥ (भट्टि. 2.17)

व्याख्या- विचित्रम् = One (group of deer) which had a characteristic charm; आरात् उच्चैः प्लवमानम् = which was

jumping[3] high[2] from a distance[1]; त्रस्नु = which was timid; मेघ-अत्यय-उपात्त-वन-उपशोभम् = which acquired[3] the forest[4] and the beauty[5] due to the departure[2] of clouds[1]; वातमजम् मृगाणाम् कदम्बकम् = a group[3] of deer[2] running against the winds[1]; तस्य कुतूहलम् ततान = increased[3] his[1] curiosity[2].

Clouds departed from the sky. Groups of charming and shy deer entered the forest. The clean sky made the herds look more beautiful. They started sprinting against the wind and leaping to great heights. Rāma was intrigued by them.

न तज्जलं यन्न सुचारुपङ्कजम्
न पङ्कजं तद्यदलीनषट्पदम्।
न षट्पदोऽसौ न जुगुञ्ज यः कलम्
न गुञ्जितं तन्न जहार यन्मनः ॥2.19॥ (भट्टि. 2.19)

व्याख्या- तत् जलम् न = <There was> no[3] such[1] water-body[2]; यत् = that which; सुचारु-पङ्कजम् न = <had> no[3] incredibly beautiful[1] lotus[2]; तत् पङ्कजम् न = <There was> no[3] such[1] lotus[2]; यत् = that which; अलीन-षट्पदम् न = <had> no[3] bee[2] that was not seated[1] <on the lotus>; असौ षट्पदः न = <There was> no[3] such[1] bee[2]; यः = who; कलम् न जुगुञ्ज = did not[2] hum[3] melodiously[1]; तत् गुञ्जितम् न = <There was> no[3] such[1] hum[2]; यत् = that which; मनः न जहार = did not[2] captivate[3] the mind[1].

There was no single body of water without lovely lotuses. There was no single lotus that had no bee lurking in it. There was no single bee that did not hum melodiously. There was no single hum that did not captivate the mind.

अध्यर्धयोजनं गत्वा सरय्वा दक्षिणे तटे।
रामेति मधुरां वाणीं विश्वामित्रोऽभ्यभाषत ॥2.20॥ (रामा. 22.11)

व्याख्या- अध्यर्ध-योजनम् गत्वा = Having travelled[3] one and a half[1] *yojana*[2]; सरय्वाः दक्षिणे तटे = on the south[2] shore[3] of River Sarayū[1]; वश्वामित्रः = Viśvāmitra; राम इति = addressing[2] "Oh Rāma"[1]; मधुराम् वाणीम् = sweet[1] words[2]; अभ्यभाषत = spoke.

After traveling for one and a half *yojana*[57], they reached the south shore of the river Sarayū. Then Viśvāmitra spoke to Rāma in a pleasant voice.

बलेन तपसां लब्धे बलेत्यतिबलेति च।
विद्येते मयि काकुत्स्थ विद्ये ते वितरामि ते ॥2.21॥ (चम्पू. 1.37)

व्याख्या- काकुत्स्थ! = Oh Descendent of Kakutstha! (Rāma!); तपसाम् बलेन लब्धे = obtained[3] by the power[2] of *tapas*[1]; बला इति अतिबला इति च = called[2,4] *bala*[1] and[5] *atibala*[3]; विद्ये = the two learnings <in the form of *mantra-s*>; मयि विद्येते = exist[2] with me[1]; ते वितरामि = <I will> pass[2] <them> onto you[1].

Rāma[58]! Through the power of *tapas*, I have obtained two *mantra-s*[59] called *bala* and *atibala*. I will pass them on to you.

न श्रमो न ज्वरो वा ते न रूपस्य विपर्ययः।
न च सुप्तं प्रमत्तं वा धर्षयिष्यन्ति नैरृताः ॥2.22॥ (रामा. 22.13)

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57 A measure of distance in ancient India.

58 Rāma was addressed here as Kākutsa because he was born in Kakutsa's family.

59 A prescribed *mantra* (a string of words) must be chanted to gain the powers.

व्याख्या- ते श्रमः न = <There will be> no[3] fatigue[2] for you[1]; ज्वरः वा न = nor[2-3] fever[1]; रूपस्य विपर्ययः न = no[3] change[2] in the physical appearance[1]; च = and; सुप्तम् प्रमत्तम् वा = <when> in sleep[1] or[3] inattentive[2]; नैरृताः न धर्षयिष्यन्ति = *rākṣasa-s*[1] will not[2] injure[3] <you>.

Upon reciting these *mantra-s*, you shall never encounter fatigue. You will not be affected by illness. There will be no alteration in your physical appearance. *Rākṣasa-s* will never cause you harm, even if you are asleep or inattentive.

ततो रामो जलं स्पृष्ट्वा प्रहृष्टवदनः शुचिः।
प्रतिजग्राह ते विद्ये महर्षेर्भावितात्मनः ॥2.23॥ (रामा. 22.20)

व्याख्या- ततः = Then; रामः = Rāma; जलम् स्पृष्ट्वा = having touched[2] water[1]; शुचिः (सन्) = (becoming[2]) purified[1]; प्रहृष्ट-वदनः (सन्) = (becoming[3]) one who had a delighted[1] face[2]; भावित-आत्मनः महर्षेः = from *maharṣi*[3] (Viśvāmitra) who had *ātmā*[2] that was purified[1] <by *tapas*>; ते विद्ये प्रतिजग्राह = received[3] those[1] two learnings[2].

Rāma purified himself by touching water and, with a joyful countenance, received the two *mantra-s* from *maharṣi* of pure *ātmā*[60], Viśvāmitra.

आयोधने स्थायुकमस्त्रजात-
ममोघमभ्यर्णमहाऽऽहवाय।
ददौ वधाय क्षणदाचराणाम्
तस्मै मुनिः श्रेयसि जागरूकः ॥2.24॥ (भट्टि. 2.22)

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60 Life, spirit, the vivifying soul in opposition to the sentient.

व्याख्या- श्रेयसि जागरूकः मुनिः = *Muni*[3] who was intent[2] upon the excellence[1] <of Rāma>; अभ्यर्ण-महा-आहवाय = for the upcoming[1] great[2] battles[3]; तस्मै = for him; क्षणदाचराणाम् वधाय = for the slaughter[2] of *rākṣasa-s*[1]; आयोधने स्थायुकम् = one that firmly withstands[2] in the battle[1]; अमोघम् = unfailing; अस्त्रजातम् = multitude of astras; ददौ = gave.

Viśvāmitra was intent on the excellence of Rāma. To make Rāma an invincible warrior, he gave him various unfailing *astra-s* that could withstand the upcoming battles and vanquish *rākṣasa-s*.

तौ प्रयातौ महावीर्यौ दिव्यां त्रिपथगां नदीम्।
ददृशाते ततस्तत्र सरय्वाः सङ्गमे शुभे ॥2.25॥ (रामा. 23.5)

व्याख्या- ततः = Thereafter; महा-वीर्यौ प्रयातौ = the two great[1] mighty[2] brothers who went[3] forward; तत्र = there; शुभे सरय्वाः सङ्गमे = at the hallowed[1] confluence[3] of River Sarayū[2]; त्रि-पथ-गाम् दिव्याम् नदीम् ददृशाते = saw[6] the divine[4] river[5] (Gaṅgā) which was traveling[3] in three[1] paths[2].

Traveling forward, those two great mighty brothers saw the divine river Gaṅgā[61], which was traveling in three paths, at the hallowed confluence of River Sarayū.

तत्राश्रमपदं पुण्यमृषीणामग्रतेजसाम्।
बहुवर्षसहस्राणि तप्यतां परमं तपः ॥2.26॥ (रामा. 23.6)

[61] River Gaṅgā is called *tripathagā* because she travels in three paths: first in the Swarga, second on Earth, and third in the *pātāla*.

व्याख्या- तत्र = There; बहु-वर्ष-सहस्राणि = many[1] thousands[3] of years[2]; परमम् तपः तप्यताम् = of ones (*ṛṣi-s*) who had been performing[3] intense[1] *tapas*[2]; अग्र-तेजसाम् ऋषीणाम् = of *ṛṣi-s*[3] who had topmost[1] efflugence[2]; पुण्यम् आश्रमपदम् = holy[1] hermitage[2] <ददृशाते = saw>.

They also saw the holy hermitage of highly effulgent *ṛṣi-s* who had been engaged in intense *tapas* for thousands of years.

विश्वामित्र उवाच –
अस्मिन्पुरा पुरभिदः परमेश्वरस्य
फालान्तरालनयनज्वलने मनोभूः।
सद्यः प्रपद्य शलभत्वममुञ्चदङ्गम्
तस्मादमुं जनपदं विदुरङ्गसंज्ञम् ॥2.27॥ (चम्पू. 1.38)

व्याख्या- विश्वामित्रः उवाच = Viśvāmitra[1] said[2]; पुरा = in old times; अस्मिन् = in this <place>; मनोभूः = Manmatha; पुरभिदः परमेश्वरस्य फाल-अन्तराल-नयन-ज्वलने = in the fire[6] from the eye[5] in the middle[4] of the forehead[3] of Śiva[2] who was the destroyer of cities[1]; सद्यः शलभत्वम् प्रपद्य = having gotten[3] instantly[1] the fate of a moth[2] <or a grasshopper in fire>; अङ्गम् अमुञ्चत् = relinquished[2] the body[1]; तस्मात् = Therefore; अमुम् जनपदम् अङ्ग-संज्ञम् विदुः = <people> know[5] this[1] country[2] by the name[4] Anga[3].

Viśvāmitra said – "Once upon a time, in this location, the flame from the eye on the forehead of Śiva[62] struck Manmatha[63]. Manmatha was burned like a moth in the

[62] Śiva was the destroyer of three cities. Hence, He is called *purabhida*.
[63] Manmatha is the Love God and is known to be born in *manas* (the seat of perception and passion).

flame and immediately relinquished his body. Since then, people have begun referring to this country as Anga.

स वनं घोरसङ्काशं दृष्ट्वा नरवरात्मजः।
अविप्रहतमैक्ष्वाकः पप्रच्छ मुनिपुङ्गवम्।
धवाश्वकर्णककुभैर्बिल्वतिन्दुकपाटलैः।
सङ्कीर्णं बदरीभिश्च किंन्वेतद्दारुणं वनम् ॥2.28॥ (रामा. 24. 12,15)

व्याख्या- नरवरात्मजः ऐक्ष्वाकः सः = he[3], prince[1] born in the Ikṣvāku clan[2] (Rāma); घोरसङ्काशम् अविप्रहतम् वनम् दृष्ट्वा = having seen[4] a horrible[1] and untrodden[2] forest[3]; मुनिपुङ्गवम् पप्रच्छ = asked[2] the best of *muni-s*[1] (Viśvāmitra); धव-अश्वकर्ण-ककुभैः बिल्व-तिन्दुक-पाटलैः बदरीभिः च सङ्कीर्णम् = one that is densely packed[9] with *dhava*[1]*, aśvakarṇa*[2]*, arjuna*[3]*, bilva*[4]*, tinduka*[5]*, pāṭala*[6]*,* and[8] *badarī*[7] trees; एतत् दारुणम् वनम् = this[1] frightening[2] forest[3]; किम् नु = what[1] indeed[2] <is this>?

Rāma saw a horrible, untrodden, and uninhabited forest. He asked Viśvāmitra. "What is this frightening forest densely filled with *dhava, aśvakarṇa, arjuna, bilva, tinduka, pāṭala,* and *badarī* trees?"

विश्वामित्र उवाच –
एतौ जनपदौ स्फीतौ पूर्वमास्तां नरोत्तम ।
मलदाश्च करूशाश्च मुदितौ धनधान्यतः ॥2.29॥ (रामा. 24.17/24)

व्याख्या- विश्वामित्रः उवाच = Viśvāmitra[1] said[2]; नरोत्तम = Oh Best among men (Rāma)! पूर्वम् = Formerly; धन-धान्यतः मुदितौ स्फीतौ एतौ जनपदौ = these[5] two large[4] countries[6] which were happy[3] with wealth[1] and harvest[2]; मलदाः च करूशाः च = <named> Maladā[1] and[2,4] Karūśā[3]; आस्ताम् = existed.

Viśvāmitra said - "Oh, Rāma! Two countries Maladā and Karūśā, existed in this region previously. They were vast and joyful, filled with wealth and bountiful harvest.

कस्यचित्त्वथ कालस्य यक्षी वै कामरूपिणी।
बलं नागसहस्रस्य धारयन्ती तदा ह्यभूत्।
ताटका नाम भद्रं ते भार्या सुन्दस्य धीमतः।
मारीचो राक्षसः पुत्रो यस्याः शक्रपराक्रमः ॥2.30॥
(रामा. 24.25, 26)

व्याख्या- अथ = Later; कस्यचित् कालस्य = after some[1] time[2]; तदा = then; कामरूपिणी = she who is capable transforming herself at will into any form; नाग-सहस्रस्य बलं धारयन्ती = she who possesses[4] the strength[3] of thousand[2] elephants[1]; धीमतः सुन्दस्य भार्या = she, the wife[3] of intelligent[1] Sunda[2]; शक्र-पराक्रमः मारीचः यस्याः पुत्रः = she whose[4] son[5] Mārīca[3] who equals Indra[1] in valor[2]; ताटका नाम यक्षी = a *yakṣa*-woman[3] named[2] Tāṭaka[1]; अभूत् = existed. भद्रम् ते! = Good fortune[2] to you[1]!

Later, Tāṭaka, a *yakṣa*[64]-woman prevailed here. She possesses the ability to morph into any shape she desires. She wields the power of a thousand elephants. She is married to Sunda, a clever person, and they have a son, Mārīca, who matches Indra in bravery and strength. May you be protected! [65]

इमौ जनपदौ नित्यं विनाशयति राघव।

[64] Supernatural beings that reside in the northeast.
[65] Viśvāmitra is going to ask Rāma to kill Tāṭaka. That's why he is making a good wish.

मलदांश्च करूशांश्च ताटका दुष्टचारिणी ॥2.31॥ (रामा. 24.28)

व्याख्या- राघव! = Oh Rāma!; दुष्ट-चारिणी ताटका = Tāṭaka[3], a woman of wicked[1] behavior[2]; मलदाम् च करूशाम् च इमौ जनपदौ = these[5] countries[6] Maladās[1] and[2,4] Karūśās[3]; नित्यम् विनाशयति = ravages[2] regularly[1].

Rāghava[66]! The wicked Tāṭaka ravages the lands of Maladā and Karūśā regularly.

एनां राघव दुर्वृत्तां यक्षीं परमदारुणाम्।
गोब्राह्मणहितार्थाय जहि दुष्टपराक्रमाम् ॥2.32॥ (रामा. 25.14)

व्याख्या- राघव! = Oh Rāma!; दुर्वृत्ताम् परम-दारुणाम् = her who is wicked[1], highly[2] cruel[3]; दुष्ट-पराक्रमाम् = her who has vile[1] valor[2]; एनाम् यक्षीम् = her this[1] *yakṣa* woman[2] (Tāṭaka); गो-ब्राह्मण-हितार्थाय = for the welfare[3] of cows[1] and *brāhmaṇa-s*[2]; जहि = kill.

Extremely vicious Tāṭaka is malevolent and possesses foul skills. Therefore, you must slay her for the benefit of cows and *brāhmaṇa-s*.

न हि ते स्त्रीवधकृते घृणा कार्या नरोत्तम।
चातुर्वर्ण्यहितार्थाय कर्तव्यम् राजसूनुना॥2.33॥ (रामा. 25.16)

व्याख्या- नरोत्तम! = Oh Best among men (Rāma)!; स्त्री-वध-कृते = In the act[3] of killing[2] a woman[1]; ते = to you; घृणा = compassion; न कार्या = is not[1] the proper action[2]; राज-सूनुना

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66 Rāma was addressed here as Rāghava because he was a descendant of Raghu.

= For any son[2] of a king[1]; चातुर्वर्ण्य-हितार्थाय = for the welfare[2] of the four categories of workers[1]; कर्तव्यम् = <it is> a duty.

Do not refrain from killing her just because she is a woman. In this situation, compassion is not the right response. A prince should protect the four categories[67] of workers in society.

तत्काले पिशिताशनाशपिशुना सन्ध्येव काचिन्मुने-
रध्वानं तरसा रुरोध रुधिरक्षोदारुणा दारुणा।
स्वाधीने हनने पुरीं विदधती मृत्योः स्वकृत्यात्यय-
क्रीडत्किङ्करसङ्घसङ्कटमहाशृङ्गाटकां ताटका॥2.34॥ (चम्पू. 1.41)

व्याख्या- स्वाधीने हनने = While killing[2] <people> per her will[1]; स्व-कृत्य-अत्यय-क्रीडत्-किङ्कर-सङ्घ-सङ्कट-महा-शृङ्गाटकाम् = one (the city of Yama) which was with wide[8] cross-ways[9] that were jammed[7] with the groups[6] of Yama's servants[5] who were playing[4] due to the loss[3] their[1] jobs[2]; मृत्योः पुरीम् विदधती = she who was having[3] the city[2] of Yama[1] <in her control>; पिशिताश-नाश-पिशुना = she who was the first sign[3] <the starting point> of the destruction[2] of *rākṣasa-s*[1] <by Rāma>; रुधिर-क्षोद-अरुणा = she who was looking red[3] with the smears[2] of blood[1] <on her body>; दारुणा = she who was frightening; काचित् सन्ध्या इव = like[3] some[1] waning dusk[2]; तत्-काले = at that[1] time[2]; ताटका = Tāṭaka; मुनेः अध्वानम् = the path[2] of the *muni*[1] (Viśvāmitra); तरसा = quickly; रुरोध = blocked.

67 With the intended definition behind the four *varṇa-s,* there are four kinds of workers – Teachers/Priests, Protectors of the land and *dharma*, Merchants, and workers of other professions.

(Alternative meanings in the context of “dusk” - रुधिर-क्षोद-अरुणा = red[3] colored like the dust[2] (pollen) of saffron flowers[1]; पिशिताशन-आश-पिशुना = the indicator[3] of the meal-time[2] of *rākṣasa-s*[1].)

At that moment, Tāṭaka blocked Viśvāmitra's path. Her body covered in slimy blood gave her the appearance of a horrible evening that marked the beginning of Rāma's campaign to destroy the *rākṣasa-s*. While she took it upon herself to kill living beings from the hands of Yama (the God of Death and Salvation), his (Yama’s) servant gangs crowded the large crossways in his city because they had nothing else to do and started amusing themselves playing various games.

Note: This poem is rich in figures of speech. Rāma's initial act of safeguarding the *dharma* commenced with the slaying of Tāṭaka. The poet employs a rhyming term (पिशिताशनाशपिशुना) to describe Tāṭaka as the starting point for the elimination of meat-eating *rākṣasa-s,* followed by a chain of events. For example, Tāṭaka's son blocked Viśvāmitra's *kratu* and assisted Rāvaṇa in abducting Sītā, which resulted in the great battle with Rāvaṇa, etc.

Tāṭaka's terrifying appearance with blood stains (रुधिर-क्षोद-अरुणा) on her body is compared to the fading twilight (सन्ध्या). This comparison with सन्ध्या suggests that she is losing her strength and will soon meet her end.

The poet allows us to interpret the words differently, पिशिताशन-आश-पिशुना, signifying a marker of mealtime, specifically dinnertime, likely due to the mention of सन्ध्या in the sloka. An alternative interpretation of the term रुधिर-क्षोद-अरुणा (meaning red like the pollen of saffron flowers) enhances the elegance of the dinner gathering as she adorns herself for the event.

अथ दाशरथेः कर्णमविशत्ताटकागुणः।
तथा धनुर्गुणस्तूर्णं प्राविशत्तज्जिङ्घासया ॥2.35॥ (चम्पू.1.42)

व्याख्या- अथ = Then; ताटका-गुणः = the bad quality[2] of Tāṭaka[1]; दाशरथेः कर्णम् अविशत् = entered[3] the ear[2] of Rāma[1]; तथा = At the same moment; तत् जिङ्घासया = with the desire to kill[2] her[1]; धनुः-गुणः = the string[2] of the bow[1]; तूर्णम् = quickly; दाशरथेः कर्णम् प्राविशत् = reached[3] the ear[2] of Rāma[1].

As soon as the news about Tāṭaka's bad behavior reached the ears of Rāma, his bowstring (with an arrow nocked in it) reached his ears as he wished to kill her.

यच्चकार विवरं शिलाघने
ताटकोरसि स रामसायकः।
अप्रविष्टविषयस्य रक्षसाम्
द्वारतामगमदन्तकस्य तत् ॥2.36॥ (रघु. 11.18)

व्याख्या- सः राम-सायकः = That[1] Rāma's[2] arrow[3]; शिला-घने ताटका-उरसि = on the stone-hard[1-2] chest[4] of Tāṭaka[3]; यत् विवरम् चकार = whichever[1] hole[2] <it> made[3]; तत् = that (hole); रक्षसाम् अप्रविष्ट-विषयस्य अन्तकस्य द्वारताम् अगमत् = became[6] the entrance[5] for Yama[4] into the unentered[2] province[3] of *rākṣasa-s*[1]. <In other words, became the entrance for Yama to the province of *rākṣasa-s* which he had not entered>.

The opening made by Rāma's arrow in the stone-hard heart of Tāṭaka acted as an entrance for Yama, the deity of death and salvation, to access the territory of the *rākṣasa-s* that he had previously not entered.

बाणभिन्नहृदया निपेतुषी
सा स्वकाननभुवम् न केवलाम्।
विष्टपत्रयपराजयस्थिराम्
रावणश्रियमपि व्यकम्पयत्॥2.37॥ (रघु. 11.19)

व्याख्या- बाण-भिन्न-हृदया = She whose heart[3] was torn[2] by the arrow[1]; निपेतुषी सा = She[2] (Tāṭaka); who was falling[1] down; केवलाम् स्व-कानन-भुवम् न व्यकम्पयत् = did shake[6] up not[5] only[1] her own[2] forest[3] lands[4]; विष्टप-त्रय-पराजय-स्थिराम् रावण-श्रियम् अपि = but also[7] <shook up> Rāvaṇa's[5] fortune[6] that had the stability[4] attained by defeating[3] the three[2] *loka-s* [1].

While Tāṭaka, with her heart shattered by Rāma's arrow, was falling on the ground, she shook not only the forest lands of her own but also Rāvaṇa's fortune that had stability due to his conquest of the three *loka-s* (Svarga, Naraka, and Bhū).

नैरृतघ्नमथ मन्त्रवन्मुनेः
प्रापदस्त्रमवदानतोषितात्।
ज्योतिरिन्धननिपाति भास्करात्
सूर्यकान्त इव ताटकान्तकः ॥2.38॥ (रघु. 11.21)

व्याख्या- अथ = After that great event; ताटका-अन्तकः = the destroyer[2] of Tāṭaka[1] (Rāma); अवदान-तोषितात् मुनेः = from the *muni*[3] who was pleased[2] by the heroic deed[1]; नैरृत-घ्नम् मन्त्रवत् अस्त्रम् = *astra*[4] with *mantra*[3] that could destroy[2] *rākṣasa-s*[1]; सूर्यकान्तः भास्करात् इन्धन-निपाति ज्योतिः इव = like[6] the fire[5], which is the destroyer[4] of firewood[3], that a sun-gem[1] <obtains> from the Sun[2]; प्रापत् = (Rāma) obtained.

Viśvāmitra was delighted by Rāma's courageous act of eliminating Tāṭaka. As a reward, Rāma acquired from Viśvāmitra the unfailing missile-like *astra* with the *mantra* that destroys *rākṣasa-s*, like how a sun-gem receives fire, which can ignite firewood, from the Sun.

Note: The comparisons are - Viśvāmitra to the Sun, *astra-s* to fire, and Rāma to Sun-gem. The Sun transfers its fiery energy to a Sun-gem, which can then be utilized to ignite firewood. This occurrence was compared to Rāma receiving *astra-s* from Viśvāmitra to eliminate *rākṣasa-s*. The poet created a profound teacher-student bond between Viśvāmitra and Rāma by equating them with the Sun and the Sun-gem. The fact that Rāma hails from the Sun Dynasty adds another layer of meaning whenever Viśvāmitra is compared with the Sun.

राम उवाच –
किंन्वेतन्मेघसङ्काशं पर्वतस्याविदूरतः।
वृक्षषण्डमितो भाति परं कौतूहलं हि मे ॥2.39॥ (रामा. 28.17)

व्याख्या- रामः उवाच = Rāma[1] said[2]; इतः = On this side; पर्वतस्य अविदूरतः = one that is close[2] to the mountain[1]; मेघ-सङ्काशम् = resembling[2] a cloud[1]; वृक्ष-षण्डम् = a group[2] of trees[1]; भाति = is shining; एतत् किम्? = What[2] is this[1]?; मे परम् कौतूहलम् = to me[1] <it is a matter of a> lot[2] of curiosity[3].

Rāma asked Viśvāmitra. "On this side, near that mountain, a group of trees is shining, resembling a cloud. What is this? I am extremely eager to find out."

विश्वामित्र उवाच –
प्रतिदिनमवदातैर्ब्रह्मभिर्ब्रह्मनिष्ठैः
प्रशमितभवखेदैः सादरं सेव्यमानः ।
बलिनियमनहेतोर्वामनः काननेऽस्मि-
न्बलिनियमपरः सन् ब्रह्मचारी चचार॥2.40॥ (चम्पू. 1.45)

व्याख्या- विश्वामित्रः उवाच = Viśvāmitra[1] said[2]; अस्मिन् कानने = In this[1] forest[2]; अवदातैः ब्रह्मनिष्ठैः प्रशमित-भव-खेदैः ब्रह्मभिः = by *brāhmaṇa-s*[6] who were pure hearted[1], absorbed in contemplating the Absolute[2], <and> releived[3] from the

worldy[4] sorrows[5]; प्रतिदिनम् सादरम् सेव्यमानः = he who was being served[3] everyday[1] with respect[2]; ब्रह्मचारी वामनः = a *brahmacāri*[1] <called> Vāmana[2]; बलि-नियमन-हेतोः = for the sake[3] of subdueing[2] Bali[1]; बलि-नियम-परः सन् = becoming[4] strict observer[3] of oblations[1] and spiritual discipline[2]; चचार = wandered.

Viśvāmitra answered. "Vāmana, a *brahmacāri*[68], becoming a strict observer of oblations and spiritual discipline, wandered in this forest. He was served every day with respect by *brāhmaṇa-s* who were endowed with pure conscience, free from worldly sorrows, and quite absorbed in contemplating the Absolute. His goal was to subdue Bali, an Emperor of *asura-s*."

अपहृतविबुधार्तेर्वामनस्याजमूर्ते-
रखिलभुवनभिक्षोराश्रमानोकहानाम्।
ततिरियमतिनीला व्याप्तदिग्व्योमसीमा
स्वयमपि परिमातुं लोकमभ्युद्यतेव ॥2.41॥ (चम्पू. 1.46)

व्याख्या- अपहृत-विबुध-आर्तेः अज-मूर्तेः अखिल-भुवन-भिक्षोः वामनस्य = Of Vāmana[9], who removed[1] the sufferings[3] of *deva-s*[2], who is an *avatāra*[5] of Viṣṇu[4], who is the beggar[8] of all[6] the *loka-s*[7]; इयम् ततिः आश्रम-अनोकहानाम् = this[1] group[2] of trees[4] in the hermitage[3]; अति-नीला = which is extremely[1] dark[2] in color <applicable to Vamana also>; व्याप्त-दिक्-व्योम-सीमा = which has its boundary[4] expanded[1] in all the directions[2] in the sky[3] <applicable to Vamana also>; स्वयम् अपि परिमातुम् लोकम् अभ्युद्यता इव = as if[6] raised[5] for measuring[3] the *loka-s*[4] on its own[1,2] <applicable to Vamana also>.

[68] A boy practicing sacred study as an unmarried student, observing chastity.

This extremely dark group of tall trees is housed in the hermitage of Vāmana, an *avatāra* of Viṣṇu. He is the beggar[69] of the three *loka-s*. He alleviated the sufferings of *deva-s* by banishing Bali to the underworld (*pātāla*). This group of trees, expanding to the horizon in all directions, appears as if they wanted to measure the *loka-s* themselves.

Note: Vāmana, being an *avatāra* of Viṣṇu, is portrayed as a dark youth. He could occupy the boundless space above him by lifting his leg upward. This action can be compared to the development of a dense group of tall dark trees reaching toward the sky. The poem indicates that the trees in the hermitage acquired this tendency to grow and measure from their association with Vāmana.

वामनाश्रमपदम् ततः परम्
पावनम् श्रुतमृषेरुपेयिवान्।
उन्मनाः प्रथमजन्मचेष्टिता
न्यस्मरन्नपि बभूव राघवः ॥2.42॥ (रघु. 11.22)

व्याख्या- ततः परम् = There[1] after[2]; राघवः ऋषेः श्रुतम् पावनम् वामन-आश्रमपदम् उपेयिवान् = Rāma[1] reached[7] Vāmana's[5] holy[4] hermitage[6] about which he heard[3] from the *ṛṣi*[2] (Viśvāmitra); प्रथम-जन्म-चेष्टितानि अस्मरन् अपि = though[5] unable to recall[4] the deeds[3] of the earlier[1] birth[2]; उन्मनाः बभूव = became[2] excited[1].

Rāma reached the holy hermitage of Vāmana, which he had been informed about by Viśvāmitra. He (an *avatāra* of *Viṣṇu*) experienced an unfamiliar surge of excitement,

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69 King Bali defeated *deva-s* who beseeched *Viṣṇu* to free them from Bali. *Viṣṇu* went as *brahmacāri* Vāmana and asked for a space of three feet as alms. Bali granted it, and Vāmana first occupied the universe with his two feet. Then, he asked Bali where to put the third. Bali showed his head and Vāmana pushed him down to the *pātāla* (underworld). (See 2.41)

despite being unable to remember his actions in the previous life.

Note: This poem elucidates that Rāma was unaware of his divine identity. He acted like an ordinary mortal.

इति विविधरसाभिः कौशिकव्याहृताभिः
श्रुतिपथमधुराभिः पावनीभिः कथाभिः।
गलितगहनकृच्छ्रं गच्छतोर्दाशरथ्योः
समकुचदिव सद्यस्तादृशं मार्गदैर्घ्यम् ॥2.43॥ (चम्पू. 1.47)

व्याख्या- इति = In this manner; विविध-रसाभिः श्रुतिपथ-मधुराभिः पावनीभिः कौशिक-व्याहृताभिः कथाभिः = with <the effect of> the stories[8] which had a variety[1] of flavors[2], which were pleasant[4] to the ears[3], sacred[5] and told[7] by Viśvāmitra[6]; गलित-गहन-कृच्छ्रम् = the forest[2] <travel> pain[3] that was vanished[1]; गच्छतोः दाशरथ्योः = of Rāma and Lakṣmaṇa[2] who were walking[1]; तादृशम् मार्ग-दैर्घ्यम् = whatsoever[1] length[3] of the path[2] <it had>; सद्यः समकुचत् इव (आसीत्) = (became[4]) as if[3] <it> just[1] did shrink[2].

Rāma and Lakṣmaṇa proceeded on their journey while hearing divine tales narrated by Viśvāmitra. The tales were pleasant to their ears and offered a range of flavors. The siblings were so absorbed in the tales that they barely noticed the hardships of traveling through the forest. They felt as if the long forest walk had shrunk.

आससाद मुनिरात्मनस्ततः
शिष्यवर्गपरिकल्पितार्हणम्।
बद्धपल्लवपुटाञ्जलिद्रुमम्
दर्शनोन्मुखमृगम् तपोवनम् ॥2.44॥ (रघु. 11.23)

व्याख्या- ततः = Afterwards; मुनिः = *muni* (Viśvāmitra); शिष्य-वर्ग-परिकल्पित-अर्हणम् = one (the hermitage) that contained worship materials[4] arranged[3] by disciple[1] groups[2]; बद्ध-पल्लव-पुट-अञ्जलि-द्रुमम् = one that had trees[5] which joined[1] their cup-shaped[3] tender leaves[2] to make bowls (*añjali*)[4]; दर्शन-उन्मुख-मृगम् = one that had deer[3] with raised up faces[2] to look[1] at <the *muni*>; आत्मनः तपोवनम् आससाद = reached[3] his own[1] hermitage[2].

Viśvāmitra arrived at his hermitage, Siddhāśrama. By then, his disciples had put together the worship materials. The trees in the hermitage stood reverently with cup-shaped tender leaves combined into an *añjali*[70]. The deer in the hermitage stood with their faces raised to look at the *muni*.

तं दृष्ट्वा मुनयः सर्वे सिद्धाश्रमनिवासिनः।
उत्पत्योत्पत्य सहसा विश्वामित्रमपूजयन्।
तथैव राजपुत्राभ्यामकुर्वन्नतिथिक्रियाम् ॥2.45॥ (रामा. 29.26/27)

व्याख्या- सिद्धाश्रम-निवासिनः मुनयः सर्वे = All[4] the *muni-s*[3] <and> residents[2] of Siddhāśrama[1]; तम् दृष्ट्वा = having seen[2] him[1] (Viśvāmitra); उत्पत्य उत्पत्य = having rised[1] and jumped[2]; सहसा = immediately; विश्वामित्रम् अपूजयन् = worshipped[2] Viśvāmitra[1]; तथा-एव = In the same manner; राजपुत्राभ्याम् अतिथिक्रियाम् अकुर्वन् = did[3] extend hospitality[2] to the prinices[1].

All the residents and *muni-s* of Siddhāśrama hurried out upon seeing Viśvāmitra and worshipped him. Similarly, they offered hospitality to both princes.

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[70] *añjali* is a gesture of respect. People bring their hands together in the shape of a bowl to show respect to elders.

प्राञ्जली मुनिशार्दूलमूचतू रघुनन्दनौ।
अद्यैव दीक्षां प्रविश भद्रं ते मुनिपुङ्गव।
सिद्धाश्रमोयं सिद्धस्स्यात् सत्यमस्तु वचस्तव ॥2.46॥
(रामा.29.28/29).

व्याख्या- अथ = Thereafter; रघु-नन्दनौ = the Raghu clan[1] princes[2]; प्राञ्जली = making *añjali-s*; मुनि-शार्दूलम् ऊचतू = said[3] to tiger-like[2] *muni*[1] (Viśvāmitra); "मुनि-पुङ्गव! = Oh eminent[2] *muni*[1]!'; अद्य-एव = this very day; दीक्षाम् प्रविश = enter[2] into *dīkṣā*[1]; ते भद्रम्! = Good fortune[2] to you[1]!; अयम् सिद्धाश्रम: सिद्ध: स्यात् = Let[4] this[1] Siddhāśrama[2] have attainment[3]; तव वच: सत्यम् अस्तु = May[4] your[1] saying[2] come true[3].

Then, Rāma and Lakṣmaṇa, holding *añjali-s* with respect, said to Viśvāmitra - "Oh, eminent *muni!* Kindly commence the *dīkṣā*[71] for the *yajña* today, and we wish you success. Let this Siddhāśrama achieve its aspirations. May your words be fulfilled.

एवमुक्तो महातेजा विश्वामित्रो महानृषिः ।
प्रविवेश तदा दीक्षां नियतो नियतेन्द्रियः ॥2.47॥ (रामा. 29.30)

व्याख्या- एवम् उक्त: महातेजा: विश्वामित्र: महान् ऋषि: = Viśvāmitra[4], the effulgent[3] and great[5] *ṛshi*[6], who was told[2] in this manner[1] <by the princes>; तदा = then; नियत: (सन्) = (becoming[2]) one who was engaged in religious practices[1]; <and>; नियत-इन्द्रिय: (सन्) = (becoming[3]) one

[71] Undertaking religious observances for starting a *yajña*.

who had the controlled[1] senses[2]; दीक्षाम् प्रविवेश = entered[2] into *dīkṣā*[1].

Promised by the princes, Viśvāmitra, the effulgent *ṛshi,* restrained his senses and engaged himself in the *dīkṣā* for the *yajña*.

मन्त्रवच्च यथान्यायं यज्ञोऽसौ सम्प्रवर्तते।
आकाशे च महान् शब्दः प्रादुरासीद्भयानकः ॥2.48॥ (रामा. 30.10)

व्याख्या- असौ यज्ञ: = That[1] *yajña*[2]*;* मन्त्रवत् = with *mantra-s*; यथान्यायम् = as prescribed by the *śāstra-s*; सम्प्रवर्तते = was being performed; <Then>; आकाशे = from the sky; भयानक: = frightening; महान् शब्द: = great[1] sound[2]; प्रादुरासीत् = erupted.

While the yajña was being conducted according to the guidelines of the *śāstra-s*[72] with *mantra-s*, a loud and terrifying sound erupted from the sky.

हृत्वाद्रेः शिखराणि तानि परितः क्षिप्त्वा हसित्वा क्रुधा
कृत्वा हस्तविघट्टनं तत इतः स्थित्वा नटित्वा मुहुः।
सिक्त्वा क्ष्मामसृजा स्रजान्त्रकृतया बद्ध्वा कचान्खेचरान्
दग्ध्वाग्नेः सदृशा दृशा निशिचरा रुन्धन्ति रन्ध्रं दिवः॥2.49॥
(चम्पू. 1.48)

व्याख्या- अद्रेः शिखराणि हृत्वा = Having taken[3] the peaks[2] of the mountains[1]; तानि परितः क्षिप्त्वा = hurling[3] them[1] around[2]; हसित्वा = laughing <loudly>; क्रुधा हस्त-विघट्टनम् कृत्वा = striking[3-4] their hands[2] with anger[1]; इतस्ततः स्थित्वा = standing[2] here and there[1], मुहुः नटित्वा = dancing[2]

[72] A compendium of rules and precepts based on the *Veda-s*.

repeatedly[1]; क्षाम् असृजा सिक्त्वा = sprinkling[3] the Earth[1] with blood[2], अन्त्र-कृतया स्रजा कचान् बद्ध्वा = tying[5] up their head hair[4] with garland[3] made[2] of intestines[1]; खेचरान् दग्ध्वा = burning[2] the flying animals[1]; अग्नेः सदृशा दृशा with their looks[3] similar[2] to fires[1]; निशिचराः = *rākṣasa-s*; दिवः रन्ध्रम् रुन्धन्ति = were occupying[3] the empty space[2] in the sky[1].

Taking the summits from the mountains and throwing them in every direction, laughing out loud, striking their hands in fury, shifting restlessly from place to place, dancing repeatedly, showering the ground with blood, binding their hair with garlands made of entrails, and incinerating the flying animals with fire-like eyes, the *rākṣasa-s* occupied the sky.

मारीचनीचमतिराहवमारचय्य
क्षिप्तः क्षणेन रघुनायकसायकेन।
मध्येपयोनिधि भयेन निमग्नमूर्ति-
र्वेषं पुपोष जलमानुषनिर्विशेषम्॥2.50॥ (चम्पू. 1.50)

व्याख्या- मारीच-नीच-मतिः = The vile[2]-minded[3] Mārīca[1]; आहवम् आरचय्य = having managed[2] a battle[1]; रघुनायक-सायकेन = by the arrow[2] of Rāma[1]; क्षणेन = instantaneously; क्षिप्तः (सन्) = (becoming[2]) one who was thrown[1]; मध्ये-पयोनिधिः = in the middle[1] of the ocean[2]; भयेन = with fear <of Rāma>; निमग्न-मूर्तिः (सन्) = (becoming[3]) one whose body[2] was completely immersed[1]; जल-मानुष-निर्विशेषम् वेषम् पुपोष = took[5] the appearance[4] equal[3] to a aquatic[1] man[2].

Mārīca, the vile *rākṣasa,* fought for a while but was quickly hauled away by Rāma's arrow into the depths of the ocean.

Afraid of Rāma, Mārīca dove into the water and transformed into a man of the sea.

यः सुबाहुरिति राक्षसोऽपरः
तत्र तत्र विससर्प मायया।
तम् क्षुरप्रशकलीकृतम् कृती
पत्रिणां व्यभजदाश्रमाद्बहिः ॥2.51॥ (रघु. 11.29)

व्याख्या- सुबाहुः इति यः अपरः राक्षसः = Another[4] *rākṣasa*[5] called[2] Subāhu[1], who[3]; तत्र तत्र मायया विससर्प = moved[4] from place to place[1,2] with his magical powers[3]; क्षुर-प्रशकली-कृतम् तम् = him[4], who was made[3] into pieces[2] by sharp arrows[1]; कृती = the expert (Rāma); आश्रमात् बहिः पत्रिणां व्यभजत् = distributed[4] to the vultures[3] outside[2] the hermitage[1].

Subāhu, another *rākṣasa* warrior, fought for a while, moving from place to place using his magical powers. The expert archer Rāma sliced Subāhu's body into fragments with his sharp arrows and distributed the pieces to the vultures outside the hermitage.

अथ निशिचरमाथाद्वीतवैतानविघ्नो
मुनिरवभृथकृत्यं विश्वहृद्यं समाप्य।
अमनुत जयलक्ष्म्या राममाजौ समेतम्
यजनजनितमूर्त्या योक्तुमव्याजलक्ष्म्या ॥2.52॥ (चम्पू. 1.53)

व्याख्या- अथ = Afterwards; निशिचर-माथात् = because of the distruction[2] of *rākṣasa-s*[1]; वीत-वैतान-विघ्नः मुनिः = *muni*[4] (Viśvāmitra) who had the obstacles[3] of *yajña*[2] removed[1]; विश्व-हृद्यम् अवभृत-कृत्यम् समाप्य = having finished[5] the act[4] of *avabhṛta*[3] which was pleasing[2] to the universe[1]; आजौ

जयलक्ष्म्या समेतम् रामम् = Rāma[4] who was possessed[3] of victory[2] in the battle[1]; यजन-जनित-मूर्त्या अव्याज-लक्ष्म्या = with the real[4] Lakṣmī[5] who took the human form[3] born[2] of *yajña*[1]; योक्तुम् अमनुत = thought[2] of uniting[1] <Rāma>.

Then, Viśvāmitra, freed from the obstacles caused by the *rākṣasa-s*, finished his *yajña* successfully and concluded it with the *avabhṛta*, the last act of the ceremony which always pleased the universe. Victory[73] chose Rāma as her hero due to the success of the *yajña*. Viśvāmitra wished to reward Rāma with a real-life heroine born of a *yajña*, an *avatāra* of Lakṣmī (wife of Viṣṇu)[74].

विश्वामित्र उवाच –
मैथिलस्य नरश्रेष्ठ जनकस्य भविष्यति।
यज्ञः परमधर्मिष्ठस्तस्य यास्यामहे वयम् ॥2.53॥ (रामा. 31.6)

व्याख्या- विश्वामित्रः उवाच = Viśvāmitra[1] said[2]; नर-श्रेष्ठ = Oh Best[2] among men[1]!; मैथिलस्य जनकस्य = of Janaka[2], the king of Mithilā[1]; परम-धर्मिष्ठः यज्ञः= a *yajña*[3] that strictly[1] adheres to *dharma*[2]; भविष्यति = will happen; वयम् = We, तस्य = to <attend> that; यास्यामहे = will go.

"Rāma! Janaka, the king of Mithila, will soon conduct a *yajña* that strictly adheres to *dharma*. We shall go to attend it.

त्वं चैव नरशार्दूल सहास्माभिर्गमिष्यसि
अद्भुतं धनुरत्नं च तत्र तद्रष्टुमर्हसि ॥2.54॥ (रामा. 31.7)

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73 Victory (*jaya*) is viewed as wealth. Since Lakṣmī is the goddess of any form of wealth, victory is called *Jayalakṣmī*.

74 King Janaka started tilling the land to prepare for a *yajña*. He found a box containing a girl who was an *avatāra* of Lakṣmī.

व्याख्या- नर-शार्दूल = Oh Tiger-like[2] man[1]!; त्वम् च = you[1] also[2]; अस्माभि: सह = along[2] with us[1]; गमिष्यसि = will go; तत्र = There; तत् अद्भुतम् धनु-रत्नम् च = that[1] wonder[2] and[5] jewel[4] of a bow[3]; द्रष्टुम् अर्हसि = <you are> worthy[2] of seeing[1].

You must also accompany us and witness that wonder, a jewel of a bow.

नास्य देवा न गन्धर्वा नासुरा न च राक्षसाः।
कर्तुमारोपणं शक्ता न कथञ्चन मानुषाः ॥2.55॥ (रामा. 31.9)

व्याख्या- अस्य आरोपणम् कर्तुम् = To do[3] the stringing[2] of that[1] <bow>; देवाः = *deva-s*; न शक्ताः = <are> not[1] capable[2]; गन्धर्वाः = *gandharva-s*; न = not; असुराः = *asura-s*; न = not; राक्षसाः च = *rākṣasa-s* [1] also[2]; न = not; मानुषाः humans; कथञ्चन = in any way; न = not.

Deva-s, *gandharva-s*, *asura-s*, or *rākṣasa-s* could not string that bow. Ordinary humans are just not capable of doing so."

इति हनुमद्भास्करेण सङ्कलितायाम् श्रीकल्याणमालायाम् यागसंरक्षणम् नाम द्वितीयः सर्गः॥

This is the second chapter entitled "Protecting the *Yajña*" of "*Śrīkalyāṇamālā*" compiled by Hanumadbhāskara.

तृतीयः सर्गः – गङ्गावतरणम्

(Third Chapter - Descent of Gaṅgā)

तम् न्यमन्त्रयत सम्भृतक्रतुः
मैथिलः स मिथिलां व्रजन्वशी।
राघवावपि निनाय बिभ्रतौ
तद्धनुःश्रवणजं कुतूहलम् ॥3.1॥ (रघु. 11.32)

व्याख्या- सम्भृत-क्रतुः मैथिलः = The king of Mithilā[3], who had a *kratu*[2] put together[1]; तम् न्यमन्त्रयत = invited[2] him[1] (Viśvāmitra); वशी सः = He[2] (Viśvāmitra) who was self-controlled[1]; <and>; मिथिलाम् व्रजन् = who was going[2] to Mithilā[1]; तत्-धनुः-श्रवणजम् कुतूहलम् बिभ्रतौ = them who were bearing[5] the curiosity[4] that arose form hearing[3] about that[1] bow[2]; राघवौ अपि निनाय = also[2] took[3] the two Raghu clan princes[1].

Janaka, the ruler of Mithilā, arranged everything needed to conduct a *kratu* and extended an invitation to Viśvāmitra for it. The self-controlled *muni* brought along the two princes on his trip to Mithilā. The princes were fascinated by the bow and curious to look at it.

ते गत्वा दूरमध्वानं गतेऽर्धदिवसे तदा।
जाह्नवीं सरितां श्रेष्ठां ददृशुर्मुनिसेविताम् ॥3.2॥ (रामा. 35.7)

व्याख्या- ते = They; दूरम् अध्वानम् गत्वा = having gone[3] a long[1] way[2]; तदा = then; अर्ध-दिवसे गते = when half[1] of the day[2] had passed[3]; मुनि-सेविताम् = one that was revered[2] by

muni-s[1]; सरिताम् श्रेष्ठाम् जाह्नवीम् ददृशुः = saw[4] Jāhnavi[3], the best[2] of all rivers[1].

After traveling a great distance for half a day, they saw River Jāhnavi (popularly known as River Gaṅgā), the best river revered by all *muni-s*.

आजानपावनक्षीरां वृषानन्दविधायिनीम्।
श्रुतिप्रणयिनीं सोऽयमापगामाप गामिव ॥3.3॥ (चम्पू. 1.54)

व्याख्या- सः अयम् = He[1], this person[2] (Rāma); आजान-पावन-क्षीराम् = one who had sacred[2] waters[3] (or, milk[3]) by birth[1]; वृष-आनन्द-विधायिनीम् = one who is the giver[3] of happiness[2] by *dharma*[1]; श्रुति-प्रणयिनीम् = one who was described[2] in the *Veda-s*[1]; गाम् इव आपगाम् आप = reached[4] the river[3] (Gaṅgā) that resembled[2] a cow[1].

Rāma arrived at the River Gaṅgā, which is described in the *Veda-s*. It has pure and sacred waters due to its holy origin and brings happiness to those who follow dharma. The river is compared to a cow that provides clean and pure milk. (In the epics, the River Gaṅgā is treated as a lady.)

Note: The River Gaṅgā is compared to a cow and its waters to milk. वृष means *dharma* or a bull, whereas क्षीर means water or milk. The comparison carries a nuanced suggestion due to the two different meanings of these words. If we consider the meaning of वृष-आनन्द-विधायिनीम् = the giver of happiness to the bull, we can interpret that the River Gaṅgā resembles a cow that delights her partner bull and provides milk to the populace. In Hinduism, cows and bulls are revered animals.

राम उवाच –
भगवन् श्रोतुमिच्छामि गङ्गां त्रिपथगां नदीम्।
त्रैलोक्यं कथमाक्रम्य गता नदनदीपतिम् ॥3.4॥ (रामा. 35.11/12)

व्याख्या- रामः उवाच = Rāma[1] said[2]; भगवन् = Oh Revered One!; त्रिपथगाम् गङ्गां नदीम् = about River[3] Gaṅgā[2] that travels in three paths[1]; श्रोतुम् इच्छामि = I want[2] to hear[1]; त्रैलोक्यम् आक्रम्य = Having occupied[2] the three *loka-s*[1]; नद-नदी-पतिम् कथम् गता = how[4] <did she become> the river that reached[5] the lord[3] of streams[1] and rivers[2] (the sea)?

Rāma said - "Oh, Respected One! I want to learn about the River Gaṅgā who travels in three paths, occupying the three *loka-s* before reaching the ocean, the lord of all streams and rivers. "

विश्वामित्र उवाच –
शैलेन्द्रो हिमवान्नाम धातूनामाकरो महान्।
तस्य कन्याद्वयं राम रूपेणाप्रतिमं भुवि ॥3.5॥ (रामा. 35.14)

व्याख्या- विश्वामित्रः उवाच = Viśvāmitra[1] said[2]; राम = Oh Rāma!; धातूनाम् महान् आकरः = A great[2] mine[3] of ores and herbs[1]; हिमवान् नाम = named[2] Himavān[1]; शैल-इन्द्रः (अस्ति) = king[2] of mountains[1] (exists[3]); तस्य = To him; रूपेण भुवि अप्रतिमम् कन्या-द्वयम् (स्तः)= (there are[6]) two[5] maidens[4] that are unrivaled[3] in beauty[1] on the Earth[2].

Viśvāmitra said - "Rāma! Himavān is a magnificent mountain possessing very valuable ores and herbs. He is the king of mountains. He has two maiden daughters who are unrivaled beauties on the Earth."

नाम्ना मनोरमा नाम पत्नी हिमवतः प्रिया

तस्यां गङ्गेयमभवज्ज्येष्ठा हिमवतस्सुता।
उमा नाम द्वितीयाभून्नाम्ना तस्यैव राघव ॥3.6॥ (रामा. 35. 15,16)

व्याख्या- राघव! = Oh Rāma!; नाम्ना = By name; मनोरमा नाम = known as[2] Manoramā[1]; <is>; हिमवतः प्रिया पत्नी = Himavān's[1] beloved[2] wife[3]; इयम् गङ्गा = This[1] Gaṅgā[2]; हिमवत: ज्येष्ठा सुता = the eldest[2] daughter[3] of Himavān[1]; तस्याम् अभवत् = was born[2] to her[1] (Manoramā); तस्य एव = To him[1] (to Himavān) only[2]; नाम्ना = named; उमा नाम = known as[2] Umā[1]; द्वितीया अभूत् = the second[1] one was born[2].

Manoramā is Himavān's beloved wife. This River Gaṅgā was born to Manoramā and Himavān as the eldest daughter. The lady known as Umā was born as their second daughter.

अथ ज्येष्ठां सुराः सर्वे देवतार्थचिकीर्षया।
शैलेन्द्रं वरयामासुर्गङ्गां त्रिपथगां नदीम् ॥3.7॥ (रामा. 35.17)

व्याख्या- अथ = Then; सर्वे सुराः = all[1] *deva-s*[2]; देवतार्थ-चिकीर्षया = desirous[2] of serving <some purpose of> *deva-s*[1]; त्रिपथगाम् नदीम् ज्येष्ठाम् गङ्गाम् = about River[2] Gaṅgā[4], the eldest[3] <daughter> who can travel in three paths[1]; शैलेन्द्रम् वरयामासुः = made a request[2] to the king of mountains[1] (Himavān).

Thereupon, all *deva-s* desirous of doing good for themselves asked Himavān to give them his eldest daughter, Gaṅgā, who could travel in three paths.

ददौ धर्मेण हिमवान् तनयां लोकपावनीम्।
स्वच्छन्दपथगां गङ्गां त्रैलोक्यहितकाम्यया ॥3.8॥ (रामा. 35.18)

व्याख्या- हिमवान् = Himavān; धर्मेण = by following his *dharma*; त्रैलोक्य-हित-काम्यया = with the desire[3] to do good[2] to the three *loka-s*[1]; लोक-पावनीम् = she (Gaṅgā) who sanctifies[2] *loka-s*[1]; स्वच्छन्द-पथगाम् = she (Gaṅgā) who flows in the path[2] of her choice[1]; तनयाम् गङ्गाम् ददौ = gave[3] the daughter[1] Gaṅgā[2] <to *deva-s*>.

To benefit the three *loka-s*, King Himavān, adhering to his *dharma*, bestowed his eldest daughter Gaṅgā, who sanctifies the *loka-s* and follows her chosen course, to *deva-s*.

सैषा सुरनदी रम्या शैलेन्द्रस्य सुता तदा।
सुरलोकं समारूढा विपापा जलवाहिनी ॥3.9॥ (रामा. 35.24)

व्याख्या- रम्या विपापा जल-वाहिनी सा = She[5], the beautiful[1], sinless[2], flowing-body[4] of water[3]; एषा शैल-इन्द्रस्य सुता = this[1] daughter[4] of the king[3] of mountains[2] (Gaṅgā); तदा = then; सुर-नदी (सती) = (becoming[3]) the river[2] of *deva-s*[1]; सुर-लोकम् समारूढा = ascended[3] to the world[2] of *deva-s*[1] (Svarga).

Thus, Gaṅgā, King Himavān's beautiful, sinless, and immaculate daughter, a flowing body of water, became the divine river and ascended to Svarga.

उग्रेण तपसा युक्तां ददौ शैलवरस्सुताम्।
रुद्रायाप्रतिरूपाय उमां लोकनमस्कृताम् ॥3.10॥ (रामा.35.21)

व्याख्या- शैल-वर: = The best[2] of mountains[1] (Himavān); उग्रेण-तपसा-युक्ताम् = her who engaged[3] herself in *tapas*[2] aggressively[1]; लोक-नमस्कृताम् सुताम् उमाम् = her the daughter[3] Umā[4] who is adored[2] by the *loka-s*[1]; अप्रतिरूपाय रुद्राय ददौ = gave[3] <in marriage> to the incomparable[1] Rudra[2] (Śiva).

Umā devoted herself aggressively to *tapas* to get Śiva as her husband. King Himavān offered her, who is revered by the *loka-s*, in marriage to the incomparable Rudra (Śiva).

पुरा राम कृतोद्वाहो नीलकण्ठो महातपाः।
दृष्ट्वा च स्पृहया देवीं मैथुनायोपचक्रमे ॥3.11॥ (रामा.36.6)

व्याख्या- राम = Oh Rama!; पुरा कृतोद्वाहः = he who got married[2] long ago[1]; महातपाः नीलकण्ठः = he the intense *tapasvī*[1] whose neck is blue[2] (Śiva); देवीम् दृष्ट्वा = having seen[2] his wife[1]; स्पृहया = with a great interest; मैथुनाय उपचक्रमे = commenced[2] coitus[1].

In ancient times, Śiva had married Satī[75]. After she passed away, he devoted himself to intense *tapas* to cope with her loss. Now, he met her reborn as Umā. Upon seeing her after such a long yearning, he began coitus with great enthusiasm.

Note: Śiva is addressed as *nīlakaṇṭha*[76] (dark blue-necked).

शिवयोर्युञ्जतोर्वीर्यं दृष्ट्वा धात्र्यां समर्पितम्।

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[75] Śiva married Devī Satī first. Sati burnt herself during her father's *yajña* and was reborn as Umā to Himavān. Śiva had been longing to meet Umā.
[76] Śiva swallowed the hālāhala (the poison from the Milky Ocean) and held it in his neck. Then, the neck color turned into dark blue.

पावकः प्रतिजग्राह दैवतैरनुनाथितः ॥3.12॥ (चम्पू.1.58)

व्याख्या- शिवयोः युञ्जतोः = While Śiva and Umā[1] were copulating[2]; वीर्यम् धात्र्याम् समर्पितम् दृष्ट्वा = having seen[4] the semen[1] that had thrown[3] down on the Earth[2]; देवतैः अनुनाथितः पावकः = Agni[3] who was requested[2] by *deva-s*[1]; प्रतिजग्राह = received <the semen>.

When Śiva and Umā were copulating, *deva-s* noticed that Śiva had dropped his semen77 on the Earth and requested Agni, the diety of Fire, to receive it.

अथ सेनान्यमिच्छद्भिरुक्तः सब्रह्मभिः सुरैः।
वह्निरह्नाय गङ्गायाम् न्यषिञ्चद्वीर्यमैश्वरम् ॥3.13॥ (चम्पू.1.60)

व्याख्या- अथ = Afterwards; वह्निः = Agni; सेनान्यम् इच्छद्भिः सब्रह्मभिः सुरैः उक्तः (सन्)= (becoming[6]) one who was told[5] by *deva-s*[4] who were joined by Brahma[3] and who were desiring[2] <the birth of> a commander[1]; ऐश्वर्यम् वीर्यम् = the semen[2] of Īśvara[1]; गङ्गायाम् अह्नाय न्यषिञ्चत् = placed[3] immediately[2] in River Gaṅgā[1].

Wishing for a warrior son of Śiva, *deva-s*, together with Brahma, directed Agni to release the semen of Īśvara (Śiva) in River Gaṅgā. Agni complied with the orders.

सापि सप्तार्चिषा क्षिप्तं तेजस्तद्वोढुमक्षमा।
हिमवत्प्रान्तकान्तारे श्रान्ता शरवणे जहौ ॥3.14॥ (चम्पू.1.60)

व्याख्या- सा अपि = Even[2] she[1] (Gaṅgā); सप्तार्चिषा क्षिप्तम् तत् तेजः वोढुम् = to carry[5] that[3] fiery-energy[4] that was

77 Śiva agreed to give his semen so that *deva-s* could obtain a warrior son of Śiva that would kill the unruly *asura* named Tāraka.

thrown[2] by Agni[1] <into her>; अक्षमा = she (Gaṅgā) who was not able hold; <and>; श्रान्ता = she who got exhausted; हिमवत्-प्रान्त-कान्तारे = in the woods[3] of the Himālayan[1] region[2]; शरवणे जहौ = dropped[2] <the semen> on the *Śara* reeds[1].

Gaṅgā was not able to carry the fiery energy of Śiva's semen released by Agni into her. She soon grew tired and dropped it on the *Śara*[78] reeds growing in the forest of the Himālayan region.

तत्राभूत्कृत्तिकाप्रीत्यै षोढारूढमुखाम्बुजम्।
तारकध्वान्तविध्वंसि सद्यः षाण्मातुरं महः ॥3.15॥ (चम्पू.1.62)

व्याख्या- तत्र = There (on the reeds); कृत्तिका-प्रीत्यै = for pleasing[2] the Kṛttikās[1]; षोढ-आरूढ-मुख-अम्बुजम् = he (a powerful boy) who had the lotus-like[4] faces[3] manifested[2] in six-ways[1]; षाण्मातुरम् = he who had six mothers; तारक-ध्वान्त-विध्वंसि = he who would be the destroyer[3] of the darkness[2] called Tāraka[1]; महः = a powerful boy (great power); सद्यः अभूत् = was born[2] immediately[1].

In the reed grove, six women known as Kṛttikās existed. A powerful light appeared as an infant with six faces to satisfy the zeal of the six Kṛttikās to nurture him. He was born with the fiery energy of Śiva to dispel the darkness called 'Tāraka*, an asura*'.

एष ते विस्तरो राम शैलपुत्र्या निवेदितः।
गङ्गायाः प्रभवं चैव शृणु मे सहलक्ष्मणः ॥3.16॥ (रामा.36.27)

व्याख्या- राम = Oh Rāma!, शैल-पुत्र्याः एषः विस्तरः = This[3]

[78] Saccharum Sara is a kind of reed or grass.

detailed story[4] of the daughter[2] of the mountain[1] (Umā); ते निवेदितः = has been narrated[2] to you[1]; गङ्गायाः च प्रभवम् = About the birth[3] of Gaṅgā[1] also[2]; सह लक्ष्मणः = together with[1] Lakṣmaṇa[2]; श्रुणु = listen.

Rāma! This tale of Umā has been told to you. Now, pay attention, along with Lakṣmaṇa, to the story of Gaṅgā's birth (on the Earth).

पुरीमयोध्यामध्यास्त सावित्रः सगरो नृपः।
केशिनीसुमतिभ्यां च लङ्घितप्रथमाश्रमः ॥3.17॥ (चम्पू.1.64)

व्याख्या- सावित्रः = He (Sagara) who belonged to Sun's dynasty; केशिनी-सुमतिभ्याम् लङ्घित-प्रथमाश्रमः = he who had the *brahmacarya*[4] concluded[3] by <marrying> Keśinī[1] <and> Sumati[2]; सगरः नृपः = King[2] Sagara[1]; अयोध्याम् पुरीम् अध्यास्त = lived[3] in the city[2] of Ayodhyā[1].

Sagara, a king of the Sun dynasty, lived in Ayodhyā. After renouncing his *brahmacarya*[79], he took Keśinī and Sumati as his wives.

स पुत्रीयन्सपत्नीकस्तपस्तेपे समाः शतम्।
भृगुः प्रीतमनास्तस्मै ददौ दायादसम्पदम् ॥3.18॥ (चम्पू.1.65)

व्याख्या- सः = He (Sagara); पुत्रीयन् = desiring to have sons; सपत्नीकः= joined by <his> wives; शतम् समाः = one hundred[1] years[2]; तपः तेपे = performed[2] *tapas*[1]; प्रीत-मनाः भृगुः =

79 *Brahmacarya* represents the initial stage (*prathama āśrama*) of life in which an individual engages in education while maintaining celibacy. The subsequent stage is *gṛhasta* (the householder), followed by *vānaprastha* (the hermit).

Bhṛgu[3] whose mind[2] was pleased[1] <by his *tapas*>; तस्मै दायाद-सम्पदम् ददौ = gave[4] him[1] the wealth[3] of offspring[2].

Desiring to have sons, King Sagara performed *tapas* for one hundred years along with his wives. *Muni* Bhṛgu was pleased by his prayers and granted a boon of fathering sons.

असमञ्जं सुतं लेभे वैदर्भी केशिनी तयोः।
षष्टिं पुत्रसहस्राणां सुमतिश्च यवीयसी ॥3.19॥ (चम्पू.1.66)

व्याख्या- तयोः = Of those two; वैदर्भी केशिनी = Keśinī[2], hailed from Vidarbha[1]; असमञ्जम् सुतम् लेभे = obtained[3] a son[2] <called> Asamanja[1]; च = and; यवीयसी = the younger <queen>; सुमतिः = Sumati; पुत्र-सहस्राणाम् षष्टिम् लेभे = obtained[4] six[3] thousand[2] sons[1].

Keśinī, the queen hailed from Vidarbha, gave birth to Asamanja. Sumati, the young queen, gave birth to six thousand sons.

असमञ्जसचारित्रमसमञ्जमपोह्य सः।
आरब्धहयमेधः सन्नमुञ्चत तुरङ्गमम् ॥3.20॥ (चम्पू. 1.67)

व्याख्या- सः = He (Sagara); असमञ्जस-चारित्रम् असमञ्जम् अपोह्य = after abandoning[4] Asamanja[3] who had the improper[1] behavior[2]; आरब्ध-हयमेधः = he who started[1] *asvamedha*[2]; तुरङ्गमम् अमुञ्चत = unleashed[2] the horse[1].

King Sagara abandoned Prince Asamanja as he was ill-mannered and had terrible behavior. Later, Sagara started performing a *kratu* called *asvamedha*[80] and unleashed the horse.

[80] In *asvamedha kratu*, the performer of the *kratu* unleashes a horse and allows the horse to wander freely. To finish the event, the performer's army must pursue

क्रव्यादवपुषा सोऽयमहारि हरिणा हयः।
ततस्तं नष्टमन्वेष्टुं सौमतेयाः प्रतस्थिरे ॥3.21॥ (चम्पू. 1.68)

व्याख्या- सः अयम् = That same; हयः = horse; क्रव्याद-वपुषा हरिणा अहारि = was stolen[4] by Indra[3] who took on the bodily form[2] of a *rākṣasa*[1]; ततः = Then; तम् नष्टम् अन्वेष्टुम् = for searching[3] that[1] loss[2] (lost horse); सौमतेयाः प्रतस्थिरे = Sumati's sons[1] set out[2].

Indra, disguised as a *rākṣasa*, stole the horse. The six thousand sons of Sumati set out in search of the horse.

ततः प्रागुत्तरां गत्वा सागराः प्रथितां दिशम्।
रोषादभ्यखनन् सर्वे पृथिवीं रघुनन्दन ॥3.22॥ (रामा. 40.23)

व्याख्या- रघुनन्दन = Oh Rama!; ततः = Subsequently; सागरा: = the sons of Sagara; प्रथिताम् प्रागुत्तराम् दिशम् गत्वा = having gone[4] towards celebrated[1] northeastern[2] direction[3]; सर्वे = all <of them>; रोषात् पृथिवीम् अभ्यखनन् = began to dig[3] the Earth[2] with rage[1].

Subsequently, the six thousand sons of Sagara traveled to the renowned northeastern area. The enraged princes began excavating the Earth in search of the horse.

ददृशुः कपिलं तत्र वासुदेवं सनातनम्।
हयं च तस्य देवस्य चरन्तमविदूरतः ॥3.23॥ (रामा. 40.24,25)

व्याख्या- तत्र = There; कपिलम् सनातनम् वासुदेवम् ददृशु: = <they>

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the horse and capture the regions it travels through. The ceremony fails if the monarch or his army loses sight of the horse.

saw[4] Kapila[1] who is <an *avatāra* of> the eternal[2] Vasudeva[3]; तस्य देवस्य अविदूरतः = In the vicinity[3] of that[1] *deva*[2] (Kapila); चरन्तम् हयम् च ददृशुः = also[3] saw[4] a grazing[1] horse[2].

Sagara's six thousand sons saw Kapila, an *avatāra* of the eternal Viṣṇu, and a grazing horse near him.

ते तं हयवरं ज्ञात्वा क्रोधपर्याकुलेक्षणाः
खनित्रलाङ्गलधरा नानावृक्षशिलाधराः।
अभ्यधावन्त सङ्क्रुद्धास्तिष्ठ तिष्ठेति चाब्रुवन् ॥3.24॥
(रामा. 40.26,27)

व्याख्या- ते = They (the sons of Sagara); तम् हय-वरम् ज्ञात्वा = after recognizing[4] that[1] best[3] of horses[2]; क्रोध-पर्याकुल-ईक्षणाः = they who had looks[3] filled[2] with anger[1]; खनित्र-लाङ्गल-धराः = they who weilded[3] the digging bars[1] and ploughes[2]; नाना-वृक्ष-शिला-धराः = they who weilded[4] a variety[1] of trees[2] and stones[3]; सङ्क्रुद्धाः = they who were greatly enraged; अभ्यधावन्त = rushed <towards Kapila>; तिष्ठ तिष्ठ इति अब्रुवन् च = and[5] thus[3] shouted[4] "Stay[1], Stay[2]".

They identified the horse. With expressions filled with fury, equipped with digging bars, plows, various types of trees and stones, and extremely angered, they rushed towards Kapila, shouting at him, "Stay there. Don't move."

ततस्तेनाप्रमेयेन कपिलेन महात्मना।
भस्मराशीकृताः सर्वे काकुत्स्थ सगरात्मजाः ॥3.25॥ (रामा. 40.30)

व्याख्या- काकुत्स्थ! = Oh Descendent of Kakutstha! (Rāma!); ततः = thereafter; अप्रमेयेन महात्मना तेन कपिलेन = by that[3]

mahātman[2] Kapila[4] who possessed power beyond imagination[1]; सर्वे सगर-आत्मजाः = all[1] sons[3] of Sagara[2]; भस्म-राशी-कृताः = were made[3] into heap[2] of ashes[1].

The six thousand sons of Sagara were reduced to a heap of ashes by that great-souled Kapila whose power was beyond imagination.

पुत्रान्श्चिरगतान् ज्ञात्वा सगरो रघुनन्दन
असमञ्जसुतं पौत्रमंशुमन्तमथाब्रतीत्।
सप्तिं हृत्वा समाधत्तां सप्ततन्तुं भवानिति ॥3.26॥
(रामा 41.1, चम्पू. 1.71)

व्याख्या- रघुनन्दन = Oh Son of Raghu clan! (Rāma!); सगरः = Sagara; पुत्रान् चिर-गतान् ज्ञात्वा = having understood[4] that the children[1] had been gone[3] for a long time[2]; अथ = then; असमञ्ज-सुतम् पौत्रम् अंशुमन्तम् अब्रवीत् = spoke[5] to Aṃśumān[4] who was his grandson[3] <and> the son[2] of Asamanja[1]; "भवान् सप्तिम् हृत्वा सप्ततन्तुम् समाधत्ताम्" = "May you[1], having brought[3] the horse[2], restore[5] the *kratu*[4]"; इति = so <he> said.

Sagara understood that his sons had gone searching for the horse a long time ago. He then instructed his grandson Aṃśumān, Asamanja's son, "You must assist in reviving the halted ceremony by retrieving the horse".

सोऽपि गत्वा बिलं तत्र दृष्ट्वा भस्मीकृतान् पितृन्।
साश्रुस्तेभ्योञ्जलिं दित्सुश्चरन् लेभे तुरङ्गमम् ॥3.27॥ (चम्पू. 1.72)

व्याख्या- सः अपि = He[1] (Aṃśumān) also[2]; बिलम् गत्वा = having gone[2] to the cave[1]; तत्र = there; भस्मीकृतान् पितृन् दृष्ट्वा = having seen[3] the uncles[2] who were reduced to ashes[1];

साश्रुः (सन्) = (becoming[2]) one whose eyes were filled with tears[1]; तेभ्यः अञ्जलिम् दित्सुः = he (Aṃśumān) who wished to offer[3] *udakānjali*[2] to them[1]; चरन् = he who was wandering <in search of water>, तुरङ्गमम् लेभे = got[2] (saw) the horse[1].

Aṃśumān went to the cave his uncles had dug. He wept upon seeing the ashes of his uncles inside the cave. He wished to offer *udakānjali*[81] to them. While he was wandering around looking for water, he spotted the horse.

विसार्य निपुणां दृष्टिं ततोऽपश्यत्खगाधिपम् ।
पितॄणां मातुलं राम स चैनमिदमब्रवीत्।
कपिलेनाप्रमेयेन दग्धा हीमे महाबलाः।
सलिलं नार्हसि प्राज्ञ दातुमेषां हि लौकिकम् ॥3.28॥
(रामा. 41.16,18)

व्याख्या- राम = Oh Rama!; ततः = Then; <Aṃśumān>; निपुणाम् दृष्टिम् विसार्य = after extending[3] focused[1] vision[2]; पितृणाम् मातुलम् खग-अधिपम् अपश्यत् = beheld[5] the maternal uncle[2] of uncles[1] <and> the lord[4] of eagles[3] (Garuḍa); च = And; सः = He (Garuḍa); एनम् इदम् अब्रवीत् = said[3] this[2] to him[1] (Aṃśumān); "महाबलाः इमे = These[2] highly powerful[1] <princes>; अप्रमेयेन कपिलेन = by Kapila[2] who has the unimaginable-power[1]; दग्धाः हि= indeed[2], were burnt[1]; प्राज्ञ! = Oh wise one!; लौकिकम् सलिलम् दातुम् न-अर्हसि = <you are> not[4] fit[5] to offer[3] worldly[1] waters[2].

Then, Aṃśumān focused his mind and used his psychic vision. He could see Garuḍa, who was the lord of eagles and the maternal uncle of his six thousand uncles. Garuḍa told Aṃśumān – "Kapila, the *muni* of unimaginable powers,

[81] The act of offering water as an homage to the dead ancestors by cupping the two palms.

incinerated your powerful uncles. Oh, Wise Prince! It isn't proper to perform the final rites for them with worldly waters.

गङ्गामिहानयायुष्मन्नेषामेषा गतिः परा
भस्मराशीकृतानेतान् पावयेल्लोकपावनी।
तया क्लिन्नमिदं भस्म गङ्गया लोककान्तया।
षष्टिं पुत्रसहस्राणि स्वर्गलोकं च नेष्यति ॥3.29॥
(चम्पू. 1.73, रामा. 41.20)

व्याख्या- आयुष्मन्! = Oh Long-lived!; इह गङ्गाम् आनय = Bring[3] Gaṅgā[2] here[1]; एषाम् एषा परा गतिः = She[2] (Gaṅgā) is their[1] (princes') ultimate[3] saviour[4]; लोक-पावनी = The purifier[2] of the *loka-s*[1] (Gaṅgā); भस्म-राशी-कृतान् एतान् = them[4] who were made[3] into heaps[2] of ash[1]; पावयेत् = should sanctify; लोक-कान्तया तया गङ्गया क्लिन्नम् = Wetted[5] by that[3] Gaṅgā[4] who is a beloved[2] of the *loka-s*[1]; इदम् भस्म = this[1] ash[2]; षष्टिम् पुत्र-सहस्राणि स्वर्ग-लोकम् नेष्यति = will take[6] these six[1] thousand[3] sons[2] <of Sagara> to the world[5] of Svarga[4].

"Long life to you Aṃśumān! Bring Gaṅgā, the purifier and the beloved of the three *loka-s*, to these ashes of your uncles. She is their ultimate savior. The ashes will be sanctified when her waters inundate them. She will lead Sagara's sixty thousand sons to Svarga."

सुपर्णवचनं श्रुत्वा सोंऽशुमानतिवीर्यवान्
त्वरितं हयमादाय पुनरायान्महायशाः ॥3.30॥ (रामा. 41.22)

व्याख्या- अति-वीर्यवान् = Exceedingly[1] powerful[2]; महा-यशाः = very[1] glorious[2]; अंशुमान् = Aṃśumān; सुपर्ण-वचनम् श्रुत्वा = having heard[3] the words[2] of Suparṇa[1] (another name for

Garuḍa); त्वरितम् हयम् आदाय = having taken[3] the horse[2] quickly[1]; पुन: आयात् = came[2] back[1].

On hearing Garuḍa's advice, the exceedingly powerful and glorious Aṃśumān returned quickly with the horse to Ayodhyā.

ततस्तनयवृत्तान्तं श्रुत्वा लब्धतुरङ्गमः।
समाप्य सगरः सत्रं पुत्रशोकाद्दिवं गतः ॥3.31॥ (चम्पू. 1.74)

व्याख्या- ततः = Then; तनय-वृत्तान्तम् श्रुत्वा = having heard[3] the news[2] of the sons[1]; लब्ध-तुरङ्गमः सगरः = Sagara[3], who had the horse[2] that was found[1]; सत्रम् समाप्य = having finished[2] the *kratu*[1]; पुत्र-शोकात् दिवम् गतः (अभूत्) = (became[5]) one who went[4] to Svarga[3] (means - died) due to the grief[2] over <loss of> sons[1].

After getting the horse back, King Sagara concluded the *asvamedha*. Nevertheless, upon learning about the demise of his six thousand sons, he succumbed to intolerable pain and passed away.

अथांशुमानयं राज्यं चिराय परिपालयन्
दिलीपे न्यस्तभूभारस्तपस्तेपे हिमालये ॥3.32॥ (चम्पू. 1.75)

व्याख्या- अथ = Afterwards; अयम् अंशुमान् = this[1] Aṃśumān[2]; राज्यम् चिराय परिपालयन् = protecting[3] the kingdom[1] for a long time[2]; दिलीपे न्यस्त-भू-भारः (सन्) = (becoming[5]) one who had the burden[4] of the kingdom[3] rested[2] upon Dilīpa[1] <his son>; हिमालये = in Himālaya; तपः तेपे = performed[2] *tapas*[1].

Aṃśumān ruled the kingdom for a long time. After entrusting the kingdom's duties to his son Dilīpa, he went to the Himālaya to perform *tapas*.

दिलीपेऽपि दिवं याते श्रुत्वा वृत्तं भगीरथः
अमर्त्यसरितं कर्तुं मेने मर्त्यतरङ्गिणीम् ॥3.33॥ (चम्पू. 1.76)

व्याख्या- दिलीपे अपि दिवम् याते = When Dilīpa[1] also[2] went[4] to Svarga[3] (means - died); वृत्तं श्रुत्वा = having heard[2] the story[1] <of his ancestors>; भगीरथः = Bhagīratha; अमर्त्य-सरितम् मर्त्य-तरङ्गिणीम् कर्तुम् मेने = thought[6] of making[5] the river[2] of *deva-s*[1] into a river[4] of humans[3].

Dilīpa also died, and his son Bhagīratha learned about what had happened to his ancestors. He resolved to make Gaṅgā, who was at that time only accessible to the *deva-s*, accessible to humans by bringing her down to the Earth.

ततो गोकर्णमासाद्य तपस्यति भगीरथे।
सुप्रीतो भगवान् ब्रह्मा भगीरथमथाब्रवीत् ॥3.34॥ (चम्पू. 1.77)

व्याख्या- ततः = Then; गोकर्णम् आसाद्य = having reached[2] Gokarṇa[1]; भगीरथे तपस्यति = while Bhagīratha[1] was performing *tapas*[2]; अथ = then; भगवान् ब्रह्मा सुप्रीतः = *Bhagavān*[1] Brahma[2] who was highly pleased[3]; भगीरथम् अब्रवीत् = spoke[2] to Bhagīratha[1].

Subsequently, Bhagīratha went to a location named Gokarṇa to perform *tapas*. *Bhagavān* Brahma was pleased with his *tapas* and told him**.**

गंङ्गायाः पतनं राजन् पृथिवी न सहिष्यति।
तां वै धारयितुं शक्तो हरस्तत्र नियुज्यताम् ॥3.35॥
(रामा 42.24/23)

व्याख्या- राजन् = Oh King!; गङ्गाया: पतनम् = the descent[2] of Gaṅgā[1]; पृथिवी न सहिष्यति = the Earth[1] can not[2] bear[3]; ताम् धारयितुम् शक्त: हर: = Śiva[4] who is capable[3] of holding[2] her[1]; तत्र नियुज्यताम् = be entreated[2] for that[1] <purpose>.

Oh, King! The Earth cannot sustain the descent of Gaṅgā onto her. Only Śiva can hold Gaṅgā. Therefore, he should be entreated to bear her descent.

देवदेवे गते तस्मिन् सोऽङ्गुष्ठाग्रनिपीडिताम्।
कृत्वा वसुमतीं राम संवत्सरमुपासत।
देवो देवापगां वोढुमन्वमंस्त दयानिधिः॥3.36॥
(रामा.43.1, चम्पू.1.77)

व्याख्या- राम = Oh Rāma!; तस्मिन् देवदेवे गते = When that[1] Brahma[2] departed[3]; स: = he (Bhagīratha); वसुमतीम् अङ्गुष्ठ-अग्र-निपीडिताम् कृत्वा = having made[5] the Earth[1] get pressed[4] by the tip[3] of the toe[2]; संवत्सरम् उपासत = meditated[2] for an year[1]; दया-निधिः देवः = Śiva[3] who is the treasure[2] of mercy[1]; देव-आपगाम् वोढुम् अन्वमंस्त = agreed[4] to hold[3] the river[2] of *deva-s*[1] (Gaṅgā).

"Rāma! Brahma departed. Bhagīratha, pressing the earth with the tip of his big toe (standing on the big toe), performed *tapas* for a year. Śiva, the treasure of mercy, promised to hold Gaṅgā throughout her descent to Earth.

अथ वीचीचयच्छन्नदिगन्तगगनान्तरा।
शशाङ्कशङ्खसम्भिन्नतारामौक्तिकदन्तुरा ॥
तरङ्गाकृष्टमार्तण्डतुरङ्गायासितारुणा।
फेनच्छन्नस्वमातङ्गमार्गणव्यग्रवासवा॥
आविःशाखाशिखोन्नेयनन्दनद्रुमकर्षणा।

एकोदकनभोमार्गदिङ्मूढदिवसेश्वरा॥
आवर्तगर्तसम्भ्रान्तविमानप्लवविप्लवा।
नीलजीमूतशैवालकृतरेखाहरित्तटा॥
अवलेपभराक्रान्ता सुरलोकतरङ्गिणी।
पपात पार्वतीकान्तजटाकान्तारगह्वरे ॥3.37॥ (चम्पू. 1.78-82)

व्याख्या- अथ = Then; वीची-चय-च्छन्न-दिक्-अन्त-गगन-अन्तरा = she (Gaṅgā) who had the entire space[7] in the sky[6] till the end[5] of all directions[4] covered[3] by multitudes[2] of <her> waves[1]; शशाङ्क-शङ्ख-सम्भिन्न-तारा-मौक्तिक-दन्तुरा, = she (Gaṅgā) who was filled[6] with the stars[4] in the form of pearls[5] along with[3] the moon[1] in the form of a conch[2]; तरङ्ग-आकृष्ट-मार्तण्ड-तुरङ्ग-आयासित-अरुणा = she (Gaṅgā) who has Aruna[6] (the charioteer of the Sun) who was made tired[5] by the horses[4] of the Sun[3] that were dragged[2] away by <her> waves[1]; फेन-च्छन्न-स्व-मातङ्ग-मार्गण-व्यग्र-वासवा = she (Gaṅgā) who had Indra[7] who got confused[6] searching[5] for his own[3] elephant[4] that was covered[2] with the foam[1]; आविः-शाखा-शिख-उन्नेय-नन्दन-द्रुम-कर्षणा = she (Gaṅgā) who drew[7] the trees[6] of the Nandana[5] which were to be inferred[4] by the visible[1] tips[3] of the branches[2]; एक-उदक-नभो-मार्ग-दिक्-मूढ-दिवसेश्वरा = she (Gaṅgā) who had the Sun[7] who got confused[6] about the directions[5] as the entire path[4] in the sky[3] was filled only[1] with water[2]; आवर्तगर्त-सम्भ्रान्त-विमान-प्लव-विप्लवा = she (Gaṅgā) who caused the sinking[4] and floating[5] of the vehicles[3] which revolved[2] in the eddies[1]; नील-जीमूत-शैवाल-कृत-रेखा-हरित्-तटा = she (Gaṅgā) who had the greenish[6] river shores[7] whose edges[5] were formed[4] by the black[1] clouds[2] resembling the green moss[3]; अवलेप-भर-आक्रान्ता = she (Gaṅgā) who was overpowered[3] by the weight[2] of the pride[1]; सुर-लोक-तरङ्गिणी = the river[3] of the world[2] of *deva-s*[1]; पार्वती-कान्त-जटा-कान्तार-गह्वरे पपात =

fell[6] into the cave[5] in the wild forest[4] of the braided-hair[3] of the husband[2] of Pārvatī[1] (Śiva).

The Divine River Gaṅgā set out for the Earth from Svarga.

Gaṅgā was spreading herself from the horizon to the center of the sky and flew towards the Earth. The Moon and stars were engulfed in her flow. The Moon looked like a conch and the stars like pearls in the stream.

Her waves were deflecting the horses of the Sun's chariot. Aruṇa, the charioteer, was too tired to maintain their course. Her waves created foam that turned everything white, making it difficult for Indra to identify his pure white elephant, Airāvatha.

She carried trees from the Nandana, Indra's garden. The visible treetops suggested that large trees were in the water flow. The expanse of water from the horizon to the sky misled the Sun in determining the directions.

The vehicles in Svarga were being pulled under and rising in the whirlpools. The dark clouds at the periphery of the current appeared as green moss along its banks.

Feeling a sense of pride in her swiftness and strength, the river of *deva-s* descended into the expansive cavern of the wild forest of the braided hair of Parvatī's husband- Śiva.

अलब्धनिर्गमा शम्भोः कपर्दादमरापगा।
दधौ दूर्वाशिखालग्नतुषारकणिकोपमाम् ॥3.38॥ (चम्पू. 1.83)

व्याख्या- शम्भोः कपर्दात् अलब्ध-निर्गमा अमर-आपगा = D*eva-s'* [5] river[6] who could not get[3] an exit[4] from the braided-hair[2] (tuft) of Śiva[1]; दूर्वा-शिखा-लग्न-तुषार-कणिक-उपमाम् दधौ =

held[7] a comparison[6] with a spec[5] of an icicle[4] sitting[3] on the tip[2] of a *dūrva*[1] <grass blade>.

Gaṅgā couldn't get out of the braided hair (tuft) of Śiva, and she resembled an icicle sitting on the tip of a *dūrva*[82] grass blade.

Note: The tuft formed from Śiva's braided hair is compared to a *dūrva* grass blade and River Gaṅgā with an icicle perched on the tip of the blade. This analogy illustrates the relative sizes of the tuft and Gaṅgā. Describing Gaṅgā as an icicle is fitting, given that she is the offspring of Himavan, a colossal snow-covered mountain. Furthermore, it offers an image where Gaṅgā is restrained and concealed in the tuft, with a portion of her body (head and neck) visible. When Śiva's tuft is compared to *dūrva*, it emphasizes the sacredness of the grass.

अदृष्ट्वा तां नदीं तत्र तुष्टाव परमेश्वरम्।
भगीरथो विधेः क्रौर्यात्परिक्षीणमनोरथः ॥3.39॥ (चम्पू.1.84)

व्याख्या- भगीरथः = Bhagīratha; ताम् नदीम् तत्र अदृष्ट्वा = having not seen[4] that[1] river[2] there[3] (on the ground); विधेः क्रौर्यात् = due to the cruelty[2] of fate[1]; परिक्षीण-मनोरथः (सन्) = (becoming[3]) one who had a diminished[1] wish[2]; परमेश्वरम् तुष्टाव = praised[2] Śiva[1].

Bhagīratha was unable to see Gaṅgā on the earth as she was entangled in Śiva’s hair. Disheartened by the harshness of fate and a waning desire, he beseeched Śiva to free Gaṅgā.

अनेन तोषितश्चाभूदत्यर्थं रघुनन्दन।
विससर्ज ततो गङ्गां हरो बिन्दुसरः प्रति ॥3.40॥ (रामा.43.10)

[82] Panicum Dactylon - A kind of grass considered holy and sacred in Hindu dharma.

व्याख्या- रघुनन्दन = Oh Rāma!; अनेन = By this (prayer); हरः = Śiva; अत्यर्थम् = immensely; तोषितः अभूत् = became[2] one who was gratified[1]; ततः = Afterwards; गङ्गाम् बिन्दुसरः प्रति विससर्ज = released[4] Gaṅgā[1] towards[3] *Bindusaras*[2].

Oh, Rāma! Śiva was extremely pleased with Bhagīratha's prayers and released Gaṅgā towards *Bindusaras*[83].

तच्छङ्करशिरोभ्रष्टं भ्रष्टं भूमितले पुनः।
व्यरोचत तदा तोयं निर्मलं गतकल्मषम् ॥3.41॥ (रामा.43.25)

व्याख्या- शङ्कर-शिरः-भ्रष्टम् = One which descended[3] from Śiva's[1] head[2]; पुन: = once again; भूमि-तले भ्रष्टम् = descended[3] to Earth's[1] surface[2]; गत-कल्मषम् निर्मलम् तत् तोयम् = that[4] <body of> clean[3] water[5] which had impurities[2] removed[1]; तदा व्यरोचत = then[1] sparkled[2].

Gaṅgā's water flowed from Śiva's head and subsequently onto the Earth. Liberated from all impurities, the clean water sparkled.

तस्यां विसृज्यमानायां सप्तस्रोतांसि जज्ञिरे।
ह्लादिनी पावनी चैव नलिनी च तथापरा।
तिस्रः प्राचीं दिशं जग्मुर्गङ्गाः शिवजलाः शुभाः ॥3.42॥
(रामा.43.11,12)

व्याख्या- तस्याम् = When that (Gaṅgā); विसृज्यमानायाम् = was being released; सप्त-स्रोतांसि = seven[1] streams[2]; जज्ञिरे = were born; ह्लादिनी पावनी तथा अपरा नलिनी = Hlādinī[1],

[83] Legend says that the water dropped by Śiva formed *Bindusars*.

Pāvanī[2], and[3] another[4], Nalinī[5]; शिव-जला: = ones who were having auspicious[1] waters[2]; तिस्र: शुभा: गङ्गा: = three[1] shining[2] streams of Gaṅgā[3]; प्राचीम् दिशम् जग्मु:= flew[3] to the east[1] direction[2].

Upon being freed from Śiva's tuft, Gaṅgā split into seven auspicious streams. Three streams, Hlādinī, Pāvanī, and Nalinī, with their shining waters, flowed towards the East.

सुचक्षुश्चैव सीता च सिन्धुश्चैव महानदी।
तिस्रस्त्वेता दिशं जग्मुः प्रतीचीं तु शुभोदकाः ॥3.43॥ (रामा. 43.13)

व्याख्या- सुचक्षु: = Sucakṣu; सीता = Sītā*;* च = and; सिन्धु: महानदी = a great river[2] <called> Sindhu[1]*;* शुभ-उदका: एता: तिस्र: = these[3] three[4] <rivers> who have auspicious[1] waters[2]; प्रतीचीम् दिशम् जग्मु: = went[3] to the west[1] direction[2].

Sucakṣu, Sītā, and a great river called Sindhu proceeded westward with their auspicious waters.

सप्तमी चान्वगात्तासां भगीरथमथो नृपम्।
भगीरथः प्रायादग्रे गङ्गा तं चाप्यनुव्रजत् ॥3.44॥ (रामा. 43.14)

व्याख्या- अथः = Then; तासाम् = among those; सप्तमी = the seventh <river>; भगीरथम् नृपम् अन्वगात् = followed[3] King[2] Bhagīratha[1]; भगीरथः अग्रे प्रायात् = Bhagīratha[1] travelled[3] in the front[2]; गङ्गा च अनुव्रजत् = and[2] Gaṅgā[1] followed[3] <him>.

Then King Bhagīratha proceeded ahead, and the seventh stream of Gaṅgā trailed behind him.

पाण्डरैस्सलिलोत्पीडैः कीर्यमाणैस्सहस्रधा।
शारदाभ्रैरिवाकीर्णं गगनं हंससम्प्लवैः ॥3.45॥ (रामा. 43.22)

व्याख्या- सहस्रधा कीर्यमाणैः= one <the foam> with its scattering[2] in thousand ways[1]; पाण्डरैः सलिल-उत्पीडैः = with the white[1] foams[3] of water[2]; गगनम् = the sky; <appeared>; हंस-सम्प्लवैः शारद-अभ्रैः अकीर्णम् इव = as if[6] <it> was pervaded[5] by flocks[2] of swans[1] <and> autumnal[3] clouds[4].

White foams of water scattered in a thousand ways. The sky appeared as if it was filled with autumnal clouds and flocks of swans.

Note: As both swans and autumnal clouds are white, the white foam of water was compared to both. In the atmosphere, the foam was rising to different heights. Consequently, some foam at greater heights resembled autumnal clouds soaring through the sky, while some foam at lower heights looked like white swans flying.

क्वचिद्द्रुततरं याति कुटिलं क्वचिदायतम्।
विनतं क्वचिदुद्धूतं क्वचिद्याति शनैश्शनैः ॥3.46॥ (रामा. 43.23)

व्याख्या- <Gaṅgā>; क्वचित् = in some places; द्रुततरम् याति = was flowing[2] rapidly[1]; क्वचित् = In some places; कुटिलम् याति = was flowing[2] in curved ways[1]; क्वचित् = In some places; आयतम् = wide; क्वचित् = in some places; विनतम् = inclined; क्वचित् = in some places; उध्द्रूतम् = rising high; क्वचित् = in some places; शनैः शनैः = very slowly; याति = was flowing.

There were areas where the gaṅgā flowed quickly, others where it flowed slowly, somewhere it flowed broadly, others where it meandered gently, and somewhere it flowed high.

सैषा भागीरथी जह्नोः सत्रक्षेत्रं समावृणोत्।
तां स पीत्वा ततः शान्तो जहौ श्रोत्रेण वर्त्मना ॥3.47॥ (चम्पू. 1.87)

व्याख्या- सा-एषा भागीरथी = She[1] this[2] Bhāgīrathī[3] (one who followed Bhagīratha); जह्नोः सत्र-क्षेत्रम् समावृणोत् = surrounded[4] Jahnu's[1] land[3] used for *kratu-s*[2]; ताम् सः पीत्वा = He[2] (Jahnu), having drunk[3] her[1] (the seventh stream of Gaṅgā) up; ततः = later; शान्तः (सन्) = (becoming[2]) a composed person[1]; श्रोत्रेण वर्त्मना जहौ = released[3] <her> form the path (channel)[2] of his ear[1].

The rushing Bhāgīrathī[84], the seventh stream of Gaṅgā, turned towards *muni* Jahnu's lands used for *kratu-s*. In her haste, Gaṅgā inundated the lands. Jahnu, furious with Gaṅgā's actions, consumed her. Eventually, he became tranquil and allowed her to flow out through the passage of his ear.

तया तटिन्या जाह्नव्या प्रापयन्त्रिदिवं पितॄन्।
भगीरथः पुरं प्राप परिपूर्णमनोरथः ॥3.48॥ (चम्पू.1.88)

व्याख्या- तया जाह्नव्या तटिन्या = with <the help of> that[1] river[3] Jahnavī[2]; पितॄन् त्रिदिवम् प्रापयन् = sending[3] the forefathers[1] to Svarga[2]; भगीरथः = Bhagīratha; परिपूर्ण-मनोरथः (सन्) = (becoming[3]) one whose wish[2] got fulfilled[1]; पुरम् प्राप = reached[2] the city[1].

Jahnavī flowed over the remains of Bhagīratha's six thousand great-grandfathers (the children of Sagara and Sumati). In this way, Bhagīratha assisted them in reaching

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84 The seventh stream of Gaṅgā that followed Bhagīratha to Earth is called Bhagīrathī (which means Bhagīratha's daughter)

Svarga. He, having achieved his wish, returned to his city, Ayodhyā.

**इति हनुमद्भास्करेण सङ्कलितायाम् श्रीकल्याणमालायाम्
गङ्गावतरणम् नाम तृतीयः सर्गः॥**

This is the third chapter entitled "Descent of Gaṅgā" of "*Śrīkalyāṇamālā*" compiled by Hanumadbhāskara.

चतुर्थाः सर्गः – शिवधनुर्भङ्गः

(Fourth Chapter - Breaking Śiva's Bow)

पूर्ववृत्तकथितैः पुराविदः
सानुजः पितृसखस्य राघवः।
उह्यमान इव वाहनोचितः
पादचारमपि न व्यभावयत् ॥4.1॥ (रघु.11.10)

व्याख्या- वाहन-उचितः= He who deserved[2] to travel by vehicles[1]; स-अनुजः राघवः = Rama[3], along with[1] <his> brother[2]; पुरा-विदः पितृ-सखस्य पूर्व-वृत्त-कथितैः = by past[5] events[6] narrated[7] by <his> father's[3] friend[4] (Viśvāmitra) who was knowldgeble[2] about the past[1]; उह्यमानः इव = like[2] a person who is being carried[1]; पाद-चारम्-अपि= though[3] travel[2] <was> on foot[1]; न व्यभावयत् = did not[1] notice[2] <the strain>.

Rama, accustomed to traveling by vehicle with his brother, traveled on foot in the forest. But he did not experience the strain of the journey, for he felt as if he was being lifted by the stories of the past events narrated by his father's friend Viśvāmitra, who had a good knowledge of history.

उष्य तत्र निशामेकां जग्मतुर्मिथिलां ततः।
मिथिलोपवने शून्यमाश्रमं दृश्य राघवः।
पुराणं निर्जनं रम्यं पप्रच्छ मुनिपुङ्गवम्।
श्रोतुमिच्छामि भगवन् कस्यायं पूर्व श्रमः ॥4.2॥ (रामा. 48.9-12)

व्याख्या- तत्र एकाम् निशाम् उष्य = Having spent[4] a[2] night[3] there[1] <on the shores of Gaṅgā>; ततः = later; मिथिलाम् जग्मतुः

= went[2] to Mithilā[1]; राघव: = Rāma; मिथिला-उपवने = in the grove[2] close to Mithilā[1]; पुराणम् निर्जनम् रम्यम् शून्यम् आश्रमम् दृश्य = having seen[6] an old[1], lonesome[2], beautiful[3] <and> empty[4] hermitage[5]; मुनिपुङ्गवम् पप्रच्छ = asked[2] the best of *munis*[1]; "भगवन्! = Oh Venerable One!; पूर्वः अयम् आश्रम: कस्य ? = Whose[4] was this[2] old[1] hermitage[3]? ज्ञातुम् इच्छामि" = I want[2] to know[1]".

After spending a night on the shores of Gaṅgā, they left for the city of Mithilā. When Rāma came upon an old, beautiful, lonesome, and empty hermitage in a grove close to Mithilā, he asked Viśvāmitra - "*Bhagavan*! [85] I want to know to whom this hermitage belonged."

विश्वामित्र उवाच -
अत्रागमत्गौतमधर्मधारा-
ननार्यजुष्टेन पथा महेन्द्रः।
स च कृधा निर्वृषणं विषाणम्
भार्यामदृश्यां च मुनिश्चकार ॥4.3॥ (चम्पू. 1.90)

व्याख्या- विश्वामितः उवाच = Viśvāmitra[1] said[2]; अत्र = In this place (hermitage); महेन्द्रः = Indra; अनार्य-जुष्टेन पथा = by the path[3] practiced[2] by ill-mannered[1]; गौतम-धर्म-दारान् अगमत् = met[4] with Gautama's[1] lawful[2] wife[3]; सः मुनिः = That[1] *muni*[2] (Gautama); कृधा = with anger; वृषाणम् निर्वृषणम् (चकार) = (made[3]) Indra[1] testicle-less[2]; भार्याम् च अदृश्याम् चकार = also[2] made[4] his wife[1] invisible[3] (bodyless).

"In this hermitage, Indra, the lord of *deva-s*, chose the unworthy path of debauchery and approached Ahalyā, the lawful wife of *muni* Gautama. Enraged, Gautama placed a

[85] *Bhagavan* – A divine luminary.

curse on them, making his wife invisible and causing Indra to lose his testicles.

वनमेतद्गते रामे शापान्मुक्ता भविष्यसि।
इत्युक्त्वा गौतमः पत्नीम् हिमाद्रिम् तपसे ययौ ॥4.4॥ (चम्पू. 1.91)

व्याख्या- रामे एतत् वनम् गते = When Rāma[1] comes[4] to this[2] forest[3]; शापात् मुक्ता भविष्यसि = you will be[3] freed[2] from the curse[1]"; इति पत्नीम् उक्त्वा = Having told[3] his wife[2] so[1]; गौतमः तपसे हिमाद्रिम् ययौ = Gautama[1] went[4] to the Himālaya mountain[3] for *tapas*[2].

Gautama told his wife, "When Rāma comes to this forest, you will be released from my curse". After saying this, he left for the Himālaya mountain to undertake *tapas*.

तदेनामेनसो मुक्तां प्रतिगृह्णातु गौतमः।
इति तस्याश्रमं भेजे साकं रामेण कौशिकः ॥4.5॥ (चम्पू. 1.93)

व्याख्या- तत् = So; एनसः मुक्ताम् एनाम् = her[3] (Ahalyā), who is freed[2] from the sin[1]; गौतमः प्रतिगृह्णातु = let Gautama[1] accept[2]; इति = so saying; कौशिकः = Viśvāmitra; रामेण साकम् = together[2] with Rāma[1]; तस्य आश्रमम् भेजे = entered[3] his[1] (Gautama's) hermitage[2].

So, let Gautama accept his wife absolved of her sin," said Viśvāmitra and entered Gautama's hermitage with Rāma.

दुःखे सुखे च रज एव बभूव हेतु-
स्ताद्दग्विधे महति गौतमधर्मपत्न्याः।
यस्माद्गुणेन रजसा विकृतिं गता सा
रामस्य पादरजसा प्रकृतिं प्रपेदे ॥4.6॥ (चम्पू.1.94)

व्याख्या- गौतम-धर्मपत्न्याः तादृग्विधे महति दुःखे सुखे च = In Gautama's[1] lawful wife's[2] sorrow[5] and[7] happiness[6] which were enormous[4] of such nature[3]; रजः एव हेतुः बभूव = *rajas*[1] only[2] became[4] the reason[3]; यस्मात् = because of which; सा गुणेन रजसा विकृतिम् गता = she[1] who got[5] deformed[4] by the quality[2] of *rajas*[3]; रामस्य पाद-रजसा प्रकृतिम् प्रपेदे = obtained[5] the original form[4] by the dust[3] of Rāma's[1] feet[2].

After being influenced by the quality of *rajas*86*,* Ahalyā, *muni* Gautama's wife, committed adultery and became deformed (invisible). The *rajas*87 on Rāma's feet made her return to the original form (visible). The *rajas* played a pivotal role in her prolonged suffering and a quick rescue from it.

Note: A play with the word "*rajas".*

स ददर्श महाभागां तपसा द्योतितप्रभाम्।
लोकैरपि समागम्य दुर्निरीक्ष्यां सुरासुरैः ।
प्रयत्नान्निर्मितां धात्रा दिव्यां मायामयीमिव।
सतुषारावृतां साभ्रां पूर्णचन्द्रप्रभामिव।
मध्येऽम्भसो दुराधर्षां दीप्तां सूर्यप्रभामिव।
राघवौ तु ततस्तस्याः पादौ जगृहतुस्तदा ॥4.7॥
(रामा. 49.13, 14, 17)

व्याख्या- महा-भागाम् = Her who was extremely[1] fortunate[2]; तपसा द्योतित-प्रभाम् = her who had radiance[3] shone[2] due to the power of *tapas*[1]; लोकैः सुर-असुरैः अपि समागम्य= having

86 "*rajas*" (also called "*rajoguṇa*") is the quality or property of passion that produces sensual desire, worldly coveting, pride, and falsehood, and is the cause of pain.
87 "*rajas*" also means "dust".

been approached[5] by humans[1] or even[4] by *deva-s*[2], *asura-s*[3]; दुर्निरीक्ष्याम् = her who was difficut to be seen; धात्रा प्रयत्नात् निर्मिताम् = her who was created[3] by Brahma[1] with an effort[2]; दिव्याम् = her who had a devine appearance; मायामयीम् इव = like[2] a lady filled with *māyā*[1]; सतुषार-आवृताम् साभ्राम् पूर्ण-चन्द्र-प्रभाम् इव = like[7] the brightness[6] of a full[4] moon[5] covered[2] with mist[1] and clouds[3]; अम्भस: मध्ये दुराधर्षाम् दीप्ताम् सूर्य-प्रभाम् इव = like[7] the brightness[6] of the Sun[5] that was shining[4] and irresistible[3] in the midst[2] of water[1]; स: ददर्श = he[1] (Rāma) saw[2]; ततः = Afterwards; राघवौ = Rāma and Lakṣmaṇa; तदा = then; तस्याः पादौ जगृहतुः = touched[3] her[1] feet[2].

Rāma saw extremely fortunate Ahalyā, absolved of her sin. Due to the splendor produced by the power of her *tapas*, she appeared divine. She was beaming so brilliantly that the humans, *deva-s*, or *asura-s* could not behold her even being in her vicinity. She looked so unique as though Brahma had worked extra hard to make her. She was like a lady filled with *māyā*[88]. She was like an irresistible light of the Sun reflected in the water. She was like the bright light of the full Moon covered with mist and clouds. Rāma and Lakṣmaṇa touched her feet and prostrated to her.

ततः प्रागुत्तरां गत्वा रामः सौमित्रिणा सह।
विश्वामित्रं पुरस्कृत्य यज्ञवाटमुपागमत् ॥4.8॥ (रामा. 50.1)

व्याख्या- तत: = Afterwards; राम: = Rāma; सौमित्रिणा सह = along with[2] Lakṣmaṇa[1]; विश्वामित्रम् पुरः-कृत्य = keeping[3] Viśvāmitra[1] ahead[2]; प्रागुत्तराम् गत्वा = having gone[2]

[88] *Māyā* is a divine energy that vitalizes the *ātman*. Ahalyā's *ātman* had revitalized and resumed her original self.

towards northeast[1]; यज्ञ-वाटम् उपागमत् = arrived[3] at the location[2] of *yajña*[1].

Later, while Viśvāmitra led the way, along with Lakṣmaṇa, Rāma made his way northeastward and arrived at the location (in Mithilā) of King Janaka's *yajña*[89].

राघवान्वितमुपस्थितं मुनिम्
तं निशम्य जनको जनेश्वरः।
अर्थकामसहितं सपर्यया
देहबद्धमिव धर्ममभ्यगात्॥4.9॥ (रघु. 11.35)

व्याख्या- राघव-अन्वितम् उपस्थितम् तम् मुनिम् = About that[4] *muni*[5] who arrived[3] along with[2] the princes of Raghu clan[1]; जनेश्वरः = the king; जनकः = Janaka; निशम्य = having heard; अर्थ-काम-सहितम् देहबद्धम् धर्मम् इव =like[6] embodied[4] *dharma*[5] which is accompanied[3] by *artha*[1] <and> *kāma*[2]; सपर्यया अभ्यगात् = came forward[2] to worship and serve[1].

King Janaka heard that *muni* Viśvāmitra had arrived with the Raghu princes. He came forward and worshipped Viśvāmitra, who appeared like an embodied *dharma* accompanied by *artha* (wealth) and *kāma* (desire).

Note: In this poem, Viśvāmitra was compared to *dharma* and the two brothers to *artha* (wealth) and *kāma* (desire). When an individual's quest for *artha* and *kāma* follows the principles of *dharma*, *mokśa* (salvation) becomes attainable for him/her.

तमर्चयित्वा धर्मात्मा तदा वाक्यमुवाच ह
इमौ कुमारौ भद्रं ते खड्गतूणीधनुर्धरौ।

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[89] A kind of ceremony, a variation of *kratu*.

गजसिंहगती वीरौ शार्दूलवृषभोपमौ।
पद्मपत्रविशालाक्षौ समुपस्थितयौवनौ।
कथं पद्भ्यामिह प्राप्तौ किमर्थं कस्य वा मुने ॥4.10॥
(रामा. 66.2, 50.17-19)

व्याख्या- धर्मात्मा **=** He (Janaka) who had a *dharmic* soul; तम् अर्चयित्वा = having worshipped[2] him[1] (Viśvāmitra); तदा = then; वाक्यम् उवाच = spoke[2] <these> words[1]; मुने = Oh *Muni*!; ते भद्रम् = Good fortune[2] to you[1]!; खड्ग-तूणी-धनुः-धरौ = the two who are holding[4] swords[1], arrows[2], and bows[3]; गज-सिंह-गती = who have the gait[3] of an elephant[1] and a lion[2]; वीरौ = who are heroic; शार्दूल-वृषभ्-उपमौ = who can be compared[3] to a tiger[1] and a bull[2]; पद्म-पत्र-विशाल-अक्षौ = who have wide[3] eyes[4] like lotus[1] petals[2]; समुपस्थित-यौवनौ = who have entered[1] the youth[2]; इमौ कुमारौ = these[1] two boys[2]; इह = here; कथम् = how; किमर्थम् = on what purpose; पद्भ्याम् प्राप्तौ = have come[2] on foot[1]; कस्य वा? = Whose <boys> are they?

King Janaka honored Viśvāmitra and asked - "Oh, *Muni*! I wish you good luck! Who are these two young boys holding swords, arrows, and bows? They have the gait of an elephant and a lion. In their fortitude, they resemble a tiger and a bull. They have wide eyes like lotus petals. They appear to be entered into youth. They look heroic. All the way they have come here on foot. On what purpose? Whose boys are they?

तस्य तद्वचनं श्रुत्वा जनकस्य महात्मन:
न्यवेदयन्महात्मानौ पुत्रौ दशरथस्य तौ।
महाधनुषि जिज्ञासां कर्तुमागमनं तथा ॥4.11॥ (रामा. 50.22,24)

व्याख्या- तस्य महात्मन: जनकस्य = That[1] *mahātma*[2] Janaka's[3]; तत् वचनम् = those[1] words[2]; श्रुत्वा = having heard; <Viśvāmitra>; तौ महात्मानौ दशरथस्य पुत्रौ न्यवेदयत् = announced[5] those[1] highly-gifted[2] <boys> as Dasaratha's[3] sons[4]; तथा = Also; महा-धनुषि जिज्ञासाम् कर्तुम् आगमनम् = about their arrival[5] to do[4] inquiry[3] into the great[1] bow[2].

Having heard Janaka's inquiries about the boys, Viśvāmitra introduced those highly gifted boys as sons of Dasaratha and informed him of their desire to examine the great bow.

जनक उवाच -
देवरात इति ख्यातो निमेष्षष्ठो महीपतिः ।
न्यासोऽयं तस्य भगवन् हस्ते दत्तो पुरारिणा ॥4.12॥ (रामा. 66.8)

व्याख्या- जनकः = Janaka; उवाच = said**;** "भगवन्! = Oh Venerable One!; निमे: षष्ठ: =The sixth[2] from Nimi[1]; देवरातः इति ख्यातः = well-known[3] as[2] Devarāta[1]; महीपति: = a king; <existed>; अयम् = This (bow); तस्य हस्ते = <placed> in his[1] hands[2]; न्यास: = as *nyāsa*; पुरारिणा दत्त: = given[2] by Śiva[1].

Oh, *Bhagavan*! There was a famous king named Devarāta[90], sixth in line from King Nimi. The magnanimous Śiva kept this bow in his hands as *nyāsa*[91]".

अथ मे कृषतः क्षेत्रं लाङ्गूलादुत्थिता मया।
क्षेत्रं शोधयता लब्धा नाम्ना सीतेति विश्रुता ॥4.13॥ (रामा. 66.13)

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[90] Devarāta was an ancester of Janaka.
[91] *Nyāsa* – a thing or a person handed to a trusted person with the expectation that they will return it when asked.

व्याख्या- अथ = Thereafter; मे क्षेत्रम् कृषत: = while I[1] was plowing[3] the field[2] <used for *yajña*>; लाङ्गूलात् उत्थिता = she who was lifted[2] by the plow[1]; नाम्ना = by name; सीता इति विश्रुता = well-known[3] as[2] Sītā[1]; क्षेत्रम् शोधयता मया लब्धा = was found[4] by me[3] who was clearing[2] the field[1].

Once, while I was plowing a field to perform a yajña, the plow unearthed a girl. In this way, I obtained the girl well-known as Sītā while clearing the land.

Note: मे क्षेत्रम् कृषत: must be understood as मयि क्षेत्रम् कृषतः.

देव्या यस्या वसनमुदधिः पीठिका हाटकाद्रि-
र्हारः सिन्धुः सगरतनयस्वर्गमार्गैकबन्धुः।
क्रीडाशैलः प्रथमपुरुषक्रोडदंष्ट्रा च तस्याः
सीतामातुर्जगति मिथिलां सूतिकागेहमाहुः ॥4.14॥ (चम्पू. 1.100)

व्याख्या- यस्याः देव्याः = Of that lady[2] (the Earth), whose[1]; उदधिः वसनम् = apparel[2] <is> the ocean[1]; हाटकाद्रिः पीठिका = the throne[2] <is> Mount Meru[1]; सगर-तनय-स्वर्ग-मार्ग-एकबंधुः सिन्धुः हारः = the necklace[7] <is> the great river (Gaṅgā)[6] who was the chief connection[5] for Sagara's[1] sons[2] to get to the path[4] of Svarga[3]; प्रथमपुरुष-क्रोड-दंष्ट्रा क्रीडा-शैलः = the playing[4] mountain[5] <is> the tusk[3] of the Primordial Being[1] in the form of a boar[2]; तस्याः सीतामातुः = of that[1] Sītā's mother[2] (the Earth); जगति = in the world; मिथिलाम् सूतका गेहम् आहुः = <people> say[4] Mithilā[1] as her (the Earth's) labor[2] room[3].

People say that Mithilā is the delivery chamber of Sītā's mother, the Earth, for whom the ocean is the apparel, Mount Meru is the throne, the divine river Gaṅgā who

helped Sagara's sons to attain Svarga is the necklace, and Varāhamūrti's[92] tusk is the playing mountain.

भूतलादुत्थिता सा तु व्यवर्धत ममात्मजा।
वीर्यशुल्केति मे कन्या स्थापितेयमयोनिजा ॥4.15॥ (रामा. 66.14)

व्याख्या- भूतलात् उत्थिता सा = She[3] who rose[2] from the Earth[1]; मम आत्मजा व्यवर्धत = grew[3] up as my[1] daughter[2]; अयोनिजा इयम् कन्या = This[2] maiden[3] who is an *ayonijā*[1]; वीर्यशुल्का इति मे स्थापिता = is established[4] by me[3] as[2] *vīryaśulkā*[1].

From the Earth, Sītā emerged as an *ayonijā*[93]. She was raised as my daughter. I decided that this young woman would be offered as *vīryaśulkā*[94].

यद्यस्य धनुषो रामः कुर्यादारोपणं मुने।
सुतामयोनिजां सीतां दद्यां दाशरथेरहम् ॥4.16॥ (रामा. 66.26)

व्याख्या- मुने! = Oh *Muni*!; यदि = If; रामः = Rāma; अस्य धनुषःआरोपणम् कुर्यात् = could do[4] the stringing[3] of this[1] bow[2]; अहम् = I; दाशरथेः = to son of Daśaratha (Rāma); अयोनिजाम् सुताम् सीताम् दद्याम् = will give[4] Sītā[3], my daughter[2] who is *ayonijā*[1].

Oh, *Muni*! If Rāma can lift this Śiva's bow and string it, I will offer him my daughter Sītā who is *ayonijā* ".

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92 Varāhamūrti – an *avatāra* of Viśṇu in the form of a boar.
93 *Ayonijā* is a girl who was not born in the womb.
94 *Vīryaśulkā* is an object which can be purchased by valor.

व्यादिदेश गणशोऽथ पार्श्वगान्
कार्मुकाभिहरणाय मैथिलः।
तैजसस्य धनुषः प्रवृत्तये
तोयदानिव सहस्रलोचनः ॥4.17॥ (रघु. 11.43)

व्याख्या- अथ = Then; मैथिलः = the monarch of Mithilā (Janaka); पार्श्वगान् कार्मुक-अभिहरणाय = the attendants[1] to fetch[3] the bow[2]; सहस्र-लोचनः तैजसस्य धनुषः प्रवृत्तये तोयदान् इव = like[7] the thousand[1]-eyed[2] (Indra) <orders> clouds[6] for the emergence[5] of a luminous[3] bow[4] (rainbow); गणशः व्यादिदेश = ordered[2] in batches[1].

Then, the Mithilā king Janaka instructed his attendants in batches to display Śiva's bow, much as the thousand-eyed Indra instructs clouds to display a luminous rainbow.

तत्प्रसुप्तभुजगेन्द्रभीषणम्
वीक्ष्य दाशरथिराददे धनुः।
विद्रुतक्रतुमृगानुसारिणम्
येन बाणमसृजत्वृषध्वजः ॥4.18॥ (रघु. 11.44)

व्याख्या- दाशरथिः = Rāma, son of Daśaratha; प्रसुप्त-भुजग-इन्द्र-भीषणम् तत् धनुः वीक्ष्य = having observed[7] that[5] bow[6] which had the terrifying[4] appearance of the king[3] of serpents[2] when he is in slumber[1]; <and>; आददे =lifted <it>; येन = with which; वृषध्वजः = the bull-bannered (Śiva); विद्रुत-क्रतुमृग-अनुसारिणम् बाणम् असृजत् = released[5] the arrow[4] which followed[3] the fleeing[1] *kratumṛga*[2].

The bow had the terrifying appearance of the king of serpents in slumber. Śiva used the same bow when he shot

an arrow that chased the fleeing *kratumṛga*[95]. Rāma carefully observed the bow and lifted it.

आततज्यमकरोत्स संसदा
विस्मयस्तिमितनेत्रमीक्षितः।
शैलसारमपि नातियत्नतः
पुष्पचापमिव पेशलं स्मरः ॥4.19॥ (रघु. 11.45)

व्याख्या- सः संसदा विस्मय-स्तिमित-नेत्रम् ईक्षितः = He[1] (Rama) who was being beheld[6] by the court[2] whose eyes[5] were still[4] in amazement[3]; शैल-सारम् अपि = though[3] <it was> one which had the hardness[2] of a mountain[1]; धनुः = the bow; स्मरः पेशलम् पुष्प-चापम् इव = like[5] Manmadha[1] <strings> delicate[2] bow[4] of flowers[3]; न-अति-यत्नतः = with no[1] great[2] effort[3]; आतत्यजम् अकरोत् = made[2] <the bow> stringed[1].

While the courtiers were staring at him with their wide-open, stilled eyes in amazement, Rāma effortlessly attached the bowstring to Śiva's bow, even though it possessed the strength of a mountain, just like the Love God Manmatha strings his delicate sugarcane bow used with flowers as arrows.

रामे बाहुबलं विवृण्वति धनुर्वंशे गुणारोपणम्
नाभूत्केवलमात्मना तिलकिते वंशोऽपि वैकर्तने।
आकृष्टं नितरां तदेव न परं सीतामनोऽपि द्रुतं
भङ्गस्तस्य न केवलं क्षितिभुजां दोःस्तम्भदम्भस्य च ॥4.20॥ (चम्पू. 1.103)

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[95] *Kratumṛga* is *kratu* that took the form of a deer. The legend says that once a *kratu* was trying to escape Śiva's wrath and took the form of a deer. Śiva shot an arrow at that *kratumṛga*.

व्याख्या- रामे बाहु-बलम् विवृण्वति = When Rāma[1] was demonstrating[4] the strength[3] of his arms[2]; केवलम् धनुः वंशे गुण-आरोपणम् न अभूत् = not[6] merely[1] fixing[5] of the string[4] on the wooden-staff[3] of the bow[2] has happend[7]; <but>; आत्मना तिलकिते वैकर्तने वंशे अपि = also[5] on the Sun[3] dynasty[4] which was adorned[2] by himself[1]; गुण-आरोपणम् अभूत् = the elevation[2] of the virtues[1] <of the dynasty> happend[3]; तत् एव नितराम् न आकृष्टम् अभूत् = Not[4] merely[2] pulling[5] entirely[3] of that[1] (bow) happened[6]; <but also>; सीता-मनः अपि परम् द्रुतम् आकृष्टम् अभूत् = the pulling[6] of Sītā's[1] heart[2] also[3] happend[7] extremely[4] quickly[5]; केवलम् तस्य भङ्गः न अभूत् = not[4] merely[1] its[2] (bow's) distruction[3] happend[5]; क्षितिभुजाम् दोः-स्तम्भ-दम्भस्य च भङ्गः अभूत् = also[5] the destruction[6] of the false pride[4] of the pillar-like[3] arms[2] of the kings[1] happend[7].

When Rāma was demonstrating the strength of his arms by mounting (*āropaṇa*) the cord (*guṇa*) onto the staff (*vaṃśa*) of Śiva's bow, it was not merely an act of stringing the bow, it was also an act of demonstration of the elevation (*āropaṇa*) of the virtues (*guṇa*) of the kings of the Sun clan (*vaṃśa*). When Rāma fully drew the bowstring, it was not just the bowstring that was pulled, but Sītā's heart was also swiftly pulled toward him. Not only was the bow shattered, but the pride of the pillar-like arms of the kings was also destroyed.

Note: The poet plays with the words *vaṃśa*, *guṇa*, and *āropaṇa*, exploiting their two meanings.

रामाकर्षणभग्नकार्मुकभुवा ध्वानेन रोदोरुधा
दृप्तक्षत्रयशः सितच्छदकुले जीमूतनादायितम्।
वीरश्रीप्रथमप्रवेशसमये पुण्याहघोषायितम्
मैथिल्याः किल मानसे परिणये माङ्गल्यतूर्यायितम् ॥4.21॥

(चम्पू. 1.104)

व्याख्या- राम-आकर्षण-भग्न-कार्मुक-भुवा = By one (the sound) which was produced[5] by the bow[4] that had been broken[3] by the drawing[2] <of the bowstring> done by Rāma[1]; रोदः रुधा = by one which filled[2] *rodas*[1]; ध्वानेन = by the sound; <the produced effect> दृप्त-क्षत्र-यशः-सितच्छद-कुले = in the group[5] of the white-winged swans[4] representing the glory[3] of the proud[1] kings[2]; जीमूत-नाद-आयितम् = observed [3] like the thunder[2] of the clouds[1]; वीरश्री-प्रथम-प्रवेश-समये = On the occasion[4] of Lady Victory's[1] first time[2] entry[3] <into the life of Rāma>; पुण्याहघोषा-आयितम् = was observed [2] like a *puṇyāhavācanam*[1]; मैथिल्याः मानसे परिणये = In the wedding[3] <happening> in Sītā's[1] mind[2]; मांगल्य-तूर्य-आयितम् किल = surely[4], was observed[3] as the sound of auspicious[1] musical instruments[2].

When Rāma pulled the bowstring, the bow itself broke. The sound that emerged from it pervaded the entire *rodas*[96]. The sound functioned like the thunder of the clouds to the white swans that were symbolizing the glory of proud kings[97]. It served as a *puṇyāhavācanam*[98] on Lady Victory entering the abode of valiant Rāma for the first time. Furthermore, it served as auspicious instrumental music for the wedding happening in Sītā's mind.

Note: The poet depicts the effect of the sound produced by the broken bow. According to an individual's emotional condition, the identical sound evokes joy or fear. Thunder, clouds, and swans are metaphorically depicted as the bow sound, bow, and glory. Comparing glory with white objects is a common practice in Sanskrit literature.

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[96] The Earth and the sky together are called *rodas*.

[97] It is a metaphor where thunder, clouds, and swans are viewed as the bow sound, glory, and proud kings, respectively.

[98] *Puṇyāhavācanam* is a chanting of *Vedic mantra-s* proclaiming the day as holy and wishing prosperity.

इति हनुमद्भास्करेण सङ्कलितायाम् श्रीकल्याणमालायाम्
शिवधनुर्भङ्गो नाम चतुर्थः सर्गः॥

This is the fourth chapter entitled “Breaking of Śiva’s Bow” of “*Śrīkalyāṇamālā*” compiled by Hanumadbhāskara.

पञ्चमः सर्गः – सीतारामकल्याणः

(Fifth Chapter – Wedding of Sītā and Rāma)

दृष्टसारमथ रुद्रकार्मुके
वीर्यशुल्कमभिनन्द्य मैथिलः।
राघवाय तनयामयोनिजाम्
रूपिणीम् श्रियमिव न्यवेदयत्॥ ॥5.1॥ (रधु. 11.47)

व्याख्या- अथ = Later; मैथिलः = the King of Mithilā; रुद्र-कार्मुके दृष्ट-सारम् वीर्यशुल्कम् अभिनन्द्य = having rejoiced[6] at the valor[5] (as purchase-money) whose essence[4] was visible[3] in the case of Shiva's[1] bow[2]; राघवाय = for Rāma; अयोनिजाम् तनयाम् = the daughter[2] who was not born of womb[1]; रूपिणीम् श्रियम् इव = her who was like[3] Lakṣmi[2] incarnate[1]; न्यवेदयत् = entrusted.

Janaka was thrilled by the courage shown by Rāma, which was apparent in the matter of Shiva's bow. As he had assured, Janaka entrusted his daughter, who looked like Goddess Lakṣmi in human form, to Rāma.

जनक उवाच –
कनीयानेष मे भ्राता अहं ज्येष्ठो महामुने।
ददामि परमप्रीतो वध्वौ ते मुनिपुङ्गव।
सीतां रामाय भद्रं ते ऊर्मिलां लक्ष्मणाय च ॥5.2॥ (रामा. 71.20)

व्याख्या- जनकः = Janaka; उवाच = said; एषः = This person <is>; मे = my; कनीयान् = younger; भ्राता = brother; अहम् = I <am>; ज्येष्ठः = the eldest; मुनिपुङ्गव! = Oh best of *munis*! परम-प्रीतः (सन्) = (I, becoming[3]) a higly[1] pleased[2] person; ते वध्वौ ददामि = am giving[3] those[1] brides[2]; सीताम् रामाय =

Sītā[1] for Rāma[2]; च = and; ऊर्मिलाम् लक्ष्मणाय = Ūrmilā[1] for Lakṣmaṇa[2]; ते भद्रम् = Good fortune[2] to you[1]!.

Janaka said – Oh, *Muni*! This is my younger brother (Kuśadhvaja). I am the eldest. With immense joy, I will offer these brides. Sītā to Rāma and Ūrmilā to Lakṣmaṇa. Wishing you prosperity!

प्राहिणोच्च महितम् महाद्युतिः
कोसलाधिपतये पुरोधसम्।
भृत्यभावि दुहितुः परिग्रहात्
दिश्यतां कुलमिदं निमेरिति ॥5.3॥ (रघु. 11.49)

व्याख्या- महाद्युतिः = He who had high resplendence (Janaka); महितम् पुरोधसम् = him who was a revered[1] *purohita*[2]; कोसल-अधिपतये = for Kosala[1] king[2] (Daśaratha); इदम् निमेः कुलम् = This[1] Nimi's[2] dynasty[3]; दुहितुः परिग्रहात् = by taking[2] the daughter[1] (Sītā) <as daughter-in-law>; भृत्यभावि दिश्यताम् = be accepted[2] as becoming a servent[1]; इति = saying so <in a message>; प्राहिणोत् = sent <the *purohita*>.

The highly resplendent Janaka sent a revered *purohita*[99] to Daśaratha, the Kosala king, with a message: "Please take this Nimi family into your service by accepting our daughter Sītā as your daughter-in-law."

तद्राजा महातेजा विदेहमभ्युपेयिवान्।
जनकः परमप्रीतः तस्य पूजामकल्पयत् ॥5.4॥

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[99] A knowledgeable *brāhmaṇa* who is adept at communicating and wants the best for his community.

व्याख्या- तत् = That; महातेजा = higly lustrous; राजा = the king (Daśaratha); विदेहम् अभ्युपेयिवान् = reached[2] Videha[1]; परम-प्रीतः जनकः= Janaka[3] greatly[1] pleased[2]; तस्य पूजाम् अकल्पयत् = performed[3] his[1] (Daśaratha's) worship[2].

The lustrous King Daśaratha reached Videha. King Janaka, pleased with his arrival, worshipped him.

दशरथ उवाच -
विदितं ते महाराज इक्ष्वाकुकुलदैवतम्।
वक्ता सर्वेषु कृत्येषु वसिष्ठो भगवानृषिः ॥5.5॥ (रामा. 70.16)

व्याख्या- दशरथ: = Daśaratha; उवाच = said; महाराज! = Oh Great King!; भगवान् ऋषिः वसिष्ठ: = *Bhagavān*[1] *ṛṣi*[2] Vaśiṣṭha[3]; इक्ष्वाकु-कुल-दैवतम् = Ikṣvāku's[1] family[2] deity[3]; सर्वेषु कृत्येषु वक्ता = Spokesman[3] for all[1] <our> acts[2]; ते विदितम् = <I think it is> known[2] to you[1].

Daśaratha said - "Oh, Great King! You are aware that the sage Bhagavān Vaśiṣṭha is the deity of the Ikṣvāku[100] family and our spokesperson for all our activities."

वसिष्ठ उवाच -
आदिवंशविशुद्धानां राज्ञां परमधर्मिणाम्।
इक्ष्वाकुकुलजातानां वीराणां सत्यवादिनाम्।
रामलक्ष्मणयोरर्थे त्वत्सुते वरये नृप।
सदृशाभ्यां नरश्रेष्ठ सदृशे दातुमर्हसि ॥5.6॥ (रामा. 70.44-45)

व्याख्या- वसिष्ठः उवाच = Vaśiṣṭha[1] said[2]; नर-श्रेष्ठ! = Oh Best[2] among men[1]!; नृप! = Oh King!; आदि-वंश-विशुद्धानाम् परम-

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[100] An ancestor of Daśaratha and Rāma.

धर्मिणाम् वीराणाम् सत्य-वादिनाम् इक्ष्वाकु-कुल-जातानाम् राज्ञाम् = related to kings[12] who possess the purity[3] of the primeval[1] race[2], who are supremely[4] virtuous[5] (*dharmic*), heroic[6], truth[7]-speaking[8] and born[11] in the dynasty[10] of Ikṣvāku[9]; राम-लक्ष्मणयोः अर्थे = for[3] Rāma[1] and Lakṣmaṇa[2]; त्वत्-सुते वरये = I choose[3] your[1] daughters[2]; सदृशाभ्याम् = For <these> two worthy <boys>; सदृशे दातुम् अर्हसि = you are the qualified[3] one to give[2] <your> equally worthy[1] <daughters>.

Vaśiṣṭha said – "Oh, King! The two worthy brothers, Rāma and Lakṣmaṇa, were born into the dynasty of Ikṣvāku monarchs who possess the purity of the primeval race and who are highly virtuous, heroic, and truth-speaking. I accept your worthy daughters as their brides. Be gracious enough to give them to Rāma and Lakṣmaṇa in marriage."

जनक उवाच –
माण्डवी श्रुतकीर्ती च कुशध्वजसुते इमे।
पत्न्यौ भजेतां सहितौ शत्रुघ्नभरतावुभौ ॥5.7॥ (रामा. 72.11+)

व्याख्या- जनकः = Janaka; उवाच = said; इमे = These two; कुशध्वज-सुते = daughters[2] of Kuśadhvaja[1]; माण्डवी श्रुतकीर्ती च = Māṇḍavī[1] and[3] Śrutakīrti[2]; सहितौ शत्रुघ्न-भरतौ = to Bharata[3] <and> Śatrughna[2] who are always together[1]; उभौ = to both; पत्न्यौ = <as> wives <respectively>; भजेताम् = let them serve.

Let Māṇḍavī and Śrutakīrti, the two daughters of Kuśadhvaja, be the wives of Bharata and Śatrughna, respectively, and serve them."

युक्ते मुहूर्ते विजये सर्वाभरणभूषितैः।
भ्रातृभिः सहितो रामः कृतकौतुकमङ्गलः।
वसिष्ठं पुरतः कृत्वा महर्षीनपरानपि।
पितुः समीपमाश्रित्य तस्थौ भ्रातृभिरावृतः ॥5.8॥ (रामा. 73.9)

व्याख्या- युक्ते विजये मुहुर्ते = At an appointed[1] time[3] called Vijaya[2]; सर्व-आभरण-भूषितैः भ्रातृभिः सहितः = he who was accompanied[5] by his brothers[4] who were docorated[3] with all[1] ceremonial ornaments[2]; रामः = Rāma; कृत-कौतुक-मङ्गलः = who had the auspicious[3] pre-wedding events[2] that had been performed[1]; वसिष्ठम् अपरान् महर्षीन् अपि पुरतः कृत्वा = keeping[6] Vaśiṣṭha[1] <and> also[4] other[2] *maharṣi-s*[3] at the forefront[5]; पितुः समीपम् आश्रित्य = having gone[3] near[2] the father[1]; भ्रातृभिः आवृतः तस्थौ = remained[3] <there> sorrounded[2] by his brothers[1].

Rāma and his brothers were adorned with various ornaments suitable for the occasion. They completed the auspicious pre-wedding rituals. At an appointed auspicious time called Vijaya, keeping Vaśiṣṭha and other *maharṣi-s* at the forefront, Rāma approached his father and stood there surrounded by his brothers.

ततः सीतां समानीय सर्वाभरणभूषिताम्।
समक्षमग्नेः संस्थाप्य राघवाभिमुखे तदा।
अब्रवीज्जनको राजा कौसल्यानन्दवर्धनम् ॥5.9॥ (रामा.3.25)

व्याख्या- ततः = Then; राजा जनकः = King[1] Janaka[2]; सर्व-आभरण-भूषिताम् सीताम् समानीय = having brought[5] Sītā[4] who was adorned[3] with all[1] ceremonial ornaments[2]; अग्नेः समक्षम् = in the presence[2] of Agni[1]; राघव-अभिमुखे संस्थाप्य = having seated[3] <her> opposite[2] to Rāma[1]; तदा =then;

कौसल्या-आनन्द-वर्धनम् अब्रवीत् = spoke[4] to the enhancer[3] of Kausalyā's[1] joy[2] (Rāma).

Then, King Janaka presented Sītā, decorated with different ceremonial jewelry, and placed her in front of Agni (Fire, the wedding witness) facing Rāma. And he said to Rāma, the enhancer of Kausalyā's happiness, the following.

इयं सीता मम सुता सहधर्मचरी तव।
प्रतीच्छ चैनां भद्रं ते पाणिं गृह्णीष्व पाणिना ॥5.10॥ (रामा.3.26)

व्याख्या- मम = My; सुता = daughter; तव = your; सहधर्मचरी = follower in *dharmic* life; सीता = Sītā; इयम् = <is> this girl; एनाम् प्रतीच्छ = Accept[2] her[1]; च ते भद्रम् = Also[1], Good fortune[3] to you[2]!; पाणिम् पाणिना गृह्णीष्व = Take hold[3] of <her> hand[1] with <your> hand[2].

"This is my daughter Sītā. She will accompany you in your *dharmic* life, fulfilling sacred duties. Accept her. Wishing you good fortune! Take her hand with your hand. "

पतिव्रता महाभागा छायेवानुगता सदा।
इत्युक्त्वा प्राक्षिपद्राजा मन्त्रपूतं जलं तदा ॥5.11॥ (रामा. 73.27)

व्याख्या- महाभागा पतिव्रता = <Sītā is> highly fortunate[1] and a *pativratā*[2]; सदा छाया इव अनुगता = one who always[1] follows[4] <you> like[3] a shadow[2]; इति उक्त्वा = having said[2] so[1]; राजा = the king (Janaka); तदा = then; मन्त्र-पूतम् जलम् प्राक्षिपत् = released[4] water[3] that was purified[2] by <the recitation of> *mantras*[1].

Sītā is extremely lucky and a *pativratā*[101]. She will always follow you like a shadow." After saying this, King Janaka poured water, sanctified by the recitation of *mantras*, into Rāma's hand. (Pouring water in the hand signifies giving the bride to the groom).

अब्रवीज्जनको राजा हर्षेणाभिपरिप्लुतः ।
लक्ष्मणागच्छ भद्रं ते ऊर्मिलामुद्यतां मया।
प्रतीच्छ पाणिं गृह्णीष्व माभूत्कालस्य पर्ययः ॥5.12॥
(रामा. 73.30-31)

व्याख्या- जनकः राजा = King[1] Janaka[2]; हर्षेण-अभिपरिप्लुतः = who was overflown[2] with joy[1]; अब्रवीत् = spoke; लक्ष्मण! = Oh Lakṣmaṇa!; आगच्छ! = Come!; भद्रं ते = Good fortune[2] to you[1]!; मया उद्यताम् ऊर्मिलाम् प्रतीच्छ = Accept[4] Ūrmilā[3] who is ready to be offered[2] by me[1]; पाणिम् गृह्णीष्व = Take[2] hold <her> of hand[1]; कालस्य पर्ययः मा अभूत् = Let the lapse[2] of time[1] be not[3] happen[4].

King Janaka, who was overflown with joy, said: "Lakṣmaṇa! Come and accept my daughter Ūrmilā who is ready to be offered by me to you. Take her hand without delay. Best wishes to you!".

तमेवमुक्त्वा जनको भरतं चाभ्यभाषत।
गृहाण पाणिं माण्डव्याः पाणिना रघुनन्दन ॥5.13॥ (रामा. 73.32)

व्याख्या- जनकः तम् एवम् उक्त्वा = Janaka[1], having spoken[4] thus[3] to him[2] (Lakṣmaṇa); भरतम् च अभ्यभाषत = addressed[3] Bharata[1] also[2]; रघुनन्दन! = Bharata!; पाणिना

[101] *pativratā* – a wife who is devoted to her husband in her *manas* (mind and heart), *vāk* (speech), kāya (body), and *karma* (action).

माण्डव्या: पाणिम् गृहाण = Take hold[4] of Māṇḍavī's[2] hand[3] with <your> hand[1].

After speaking to Lakṣmaṇa, Janaka addressed Bharata - "Bharata! Take Māṇḍavī's hand into your hand".

शत्रुघ्नं चापि धर्मात्मा अब्रवीज्जनकेश्वरः।
श्रुतकीर्त्या महाबाहो पाणिं गृह्णीष्व पाणिना ॥5.14॥ (रामा. 73.33)

व्याख्या- धर्म-आत्मा जनक-ईश्वर: = King[4] Janaka[3] who had a *dharmic*[2] soul[1]; शत्रुघ्नम् च अपि अब्रवीत् = spoke[4] to Śatrughna[1] also[2-3]; महाबाहो! = Oh Mighty-shouldered one!; पाणिना श्रुतकीर्त्या: पाणिम् गृह्णीष्व = Take hold[4] of Śrutakīrti's[2] hand[3] with <your> hand[1].

King Janaka, a *dharmic* soul, said to Śatrughna: "Oh, Mighty-shouldered Śatrughna! Take the hand of Śrutakīrti into your hand".

जनकस्य वचः श्रुत्वा पाणीन् पाणिभिरास्पृशन्।
चत्वारस्ते चतसृणां वसिष्ठस्य मते स्थिताः ॥5.15॥ (रामा. 73.35)

व्याख्या- जनकस्य वच: श्रुत्वा = Having heard[3] the words[2] of Janaka[1], ते चत्वार: = Those[1] four[2] (brothers); वसिष्ठस्य मते स्थिता: = who stood[3] by the wish[2] of Vaśiṣṭha[1]; पाणिभि: = with <their> hands; चतसृणाम् पाणीन् अस्पृशन् = touched[3] the hands[2] of the four[1] <brides>.

Having heard Janaka's words, with the approval of *Bhagavān* Vaśiṣṭha, the four grooms touched the hands of their brides.

अग्निं प्रदक्षिणीकृत्य वेदिं राजानमेव च।
ऋषींश्चैव महात्मानः सभार्या रघुसत्तमाः।
यथोक्तेन तदा चक्रुर्विवाहं विधिपूर्वकम् ॥5.16॥ (रामा. 73.36-37)

व्याख्या- महात्मान: रघुसत्तमा = The magnanimous[1] <and> virtuous <princes> of the Raghu clan[2]; सभार्याः = with wives; अग्निम्, वेदिम्, राजानम् एव च ऋषीम् एव च प्रदक्षिणी-कृत्य = having done[10] the walking around (circumambulating)[9] the fire[1], the *homakund*[2], also[4-5] King Janaka[3], and also[7-8] *ṛṣi-s*[6]; यथा-उक्तेन = as[1] they were instructed[2]; <and>; विधि-पूर्वकम् = according[2] to the scriptures[1]; विवाहम् चक्रु: = performed[2] the wedding rituals[1].

The noble and righteous princes, accompanied by their wives, walked around the *homakund*[102]*,* the sacred fire, King Janaka, and the *ṛṣi-s*. They completed all the marriage rituals according to the Vedic texts as directed by *Bhagavān* Vaśiṣṭha.

काकुत्स्थैश्च गृहीतेषु ललितेषु च पाणिषु।
पुष्पवृष्टिर्महत्यासीदन्तरिक्षात्सुभास्वरा ॥5.17॥
(रामा. 73.37)

व्याख्या- काकुत्स्थैः ललितेषु पाणिषु गृहीतेषु = When the elegant[2] hands[3] of the brides were held[4] by the descendants of Kakutsa[1] (the four brothers); अन्तरिक्षात् = from the sky; सुभास्वरा महती पुष्प-वृष्टिः आसीत् = a great[2] downpour[4] of flowers[3] that shone with immense splendor[1] happened[5].

[102] A stone base built on the ground to hold a fire.

As Rāma, Lakṣmaṇa, Bharata, and Śatrughna—the descendants of Kakutsa—held the graceful hands of their brides, a magnificent shower of bright and beautiful flowers fell from the sky.

दिव्यदुन्दुभिनिर्घोषैर्गीतवादित्रनिस्वनैः।
ननृतुश्चाप्सरः सङ्घा गन्धर्वाश्च जगुः कलम्।
विवाहे रघुमुख्यानां तदद्भुतमदृश्यत ॥5.18॥
(रामा. 73.38-39)

व्याख्या- रघुमुख्यानाम् विवाहे = At the time of wedding[2] of Raghu princes[1]; दिव्य-दुन्दुभि-निर्घोषैः = with the sounds[3] of celestial[1] kettledrums[2]; गीत-वादित्र-निस्वनैः = with the sounds[3] of songs[1] and instruments[2]; अप्सरः सङ्घाः = groups[1] of *apsara-s*[2]; ननृतु = danced; गन्धर्वाः च = *gandharva-s*[1] also[2]; कलम् जगुः = sang[1] melodiously[1]; तत् अद्भुतम् अदृश्यत = This[1] wonder[2] was seen[3] <by everybody>.

During the wedding ceremony of the Raghu princes, the *apsara-s*[103] performed gracefully to the sound of songs, instrumental melodies, and celestial kettledrums. The *gandharva* singers enchanted the audience with their melodious voices. All beings on the Earth and the *deva-s* observed this extraordinary spectacle.

ता नराधिपसुता नृपात्मजैः
ते च ताभिरगमन् कृतार्थताम्।
सोऽभवद्वरवधूसमागमः
प्रत्ययप्रकृतियोगसन्निभः ॥5.19॥ (रघु. 11.56)

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103 The dancers (celestial nymphs) of Svarga.

व्याख्या- ताः = Those[1]; नराधिप-सुताः = daughters[3] of the king[2] (Janaka); नृप-आत्मजैः = by the sons[2] of the king[1] (Daśaratha); ते ताभिः च = and[3] they[1] <the grooms> by them[2] <the brides>; कृतार्थताम् आगमन् = reached[2] a state of accomplishment of their objectives[1]; सः वधू-वर-समागमः = That[1] union[4] of the brides[2] and grooms[3]; प्रत्यय-प्रकृति-योग-सन्निभः अभवत् = was[5] comparable[4] to the union[3] of affixes[1] and root forms[2].

The marriages of King Janaka's daughters with Daśaratha's sons had achieved their objectives[104]. The union of the brides and grooms was like the union of affixes and root forms to create a word.

Note: Sanskrit sentences do not typically use the fundamental forms of words, with a few exceptions. To construct meaningful words for use in sentences, affixes and roots must be combined. Through this simile, the poet implies that life became meaningful for the bride and groom only when they were joined.

विश्वामित्रे गते राजा वैदेहं मिथिलाधिपम्।
आपृष्ट्वाथ जगामाशु राजा दशरथः पुरीम्॥5.20॥ (रामा. 74.2)

व्याख्या- विश्वामित्रे गते = When Viśvāmitra[1] had departed[2]; अथ = then; राजा राजा दशरथः = King[2] Daśaratha[3] who gladdens[1] people; मिथिला-अधिपम् वैदेहम् आपृष्ट्वा = having asked[4] the Lord[2] of Mithilā[1], Janaka[3]; <for permission and> आशु = quickly; पुरीम् जगाम = set out[2] for the city[1] (Ayodhyā).

After Viśvāmitra left, King Daśaratha sought Janaka's permission to depart and began his journey to Ayodhyā.

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[104] Objectives include birth in a well-known dynasty, possessing good conduct, marrying at an appropriate age, and having beauty.

विशङ्कटे वक्षसि बाणपाणिः
सम्पन्नतालद्वयसः पुरस्तात्।
भीष्मो धनुष्मानुपजान्वरत्नि-
रैति स्म रामः पथि जामदग्न्यः ॥5.21॥ (भट्टि. 2.50)

व्याख्या- विशङ्कटे वक्षसि बाण-पाणिः = He who had his hand[4], that was holding arrows[3], on the wide[1] chest[2]; सम्पन्न-ताल-द्वयसः = who was tall[3] as a fully grown[1] palm[2] tree; भीष्मः = who was fearsome; धनुष्मान् = who had a bow; उपजानु-अरत्निः = who had arms[2] reaching his knees[1]; जामदग्न्यः रामः = Paraśurāma[2], son of Jamadagni[1]; पथि पुरस्तात् एति स्म = came[3-4] in front[2] <of them> on the way[1].

On the way, Paraśurāma, the son of *muni* Jamadagni, appeared before them. He was tall like a fully grown palm tree. His hands holding arrows were close to his wide chest. His long arms reached down to his knees. He was fearsome.

पित्र्यमंशमुपवीतलक्षणम्
मातृकं च धनुरूर्जितं दधत्।
यः ससोम इव घर्मदीधितिः
सद्विजिह्व इव चन्दनद्रुमः ॥5.22॥ (रघु. 11.64)

व्याख्या- उपवीत-लक्षणम् पित्र्यम् अंशम् = A portion[4] related to the father[3] that was indicated[2] by the *upavīta*[1]; धनुः-ऊर्जितम् मातृकम् = <another portion> related to the mother[3] that was invigorated[2] by the bow[1]; दधत् यः = he who[2] was possessing[1] <both the portions> (Paraśurāma); स-सोम घर्मदीधितिः इव = like[4] the scorching Sun[3] joined[1] by the Moon[2]; <and>; सद्विजिह्वः चन्दन-द्रुमः इव = like[4] a

sandalwood[2] tree[3] that has a snake[1] on it <came in front of them>.

Paraśurāma wore an *upavīta*, which was a paternal legacy because his father was a *brāhmaṇa*. He wielded a mighty bow representing his maternal legacy, as his mother was born into a *kṣatriya* family. Possessing these symbols of his mixed heritage, he resembled the hot-rayed Sun alongside the cool-rayed Moon and a sandalwood tree with a snake.

Note: The objects of comparison hold special significance due to his mixed lineage. As a *brāhmaṇa*, he should unconditionally satisfy anyone approaching him, much like the Moon and sandalwood tree do. Drawing from his *kṣatriya* heritage, he creates a sense of awe akin to a blazing Sun and a serpent-like bow. The sandalwood tree intertwined with a snake further symbolizes his chest adorned with the *upavīta*.

येन रोषपरुषात्मनः पितुः
शासने स्थितिभिदोऽपि तस्थुषा।
वेपमानजननीशिरश्छिदा
प्रागजीयत घृणा ततो मही ॥5.23॥ (रघु. 11.65)

व्याख्या- रोष-परुष-आत्मनः स्थिति-भिदः अपि पितुः शासने = Upon the orders[8] of his father[7] who had stern[2] mind[3] due to rage[1], <and> who had crossed[5] the line of appropriateness[4] though[6], तस्थुषा = he (Paraśurāma) who stood by <the orders>; वेपमान-जननी-शिरः-छिदा = he who was cutting[4] off the head[3] of trembling[1] mother[2]; येन = by whom; प्राक् घृणा = first[1] compassion[2]; <and>; ततः मही = later[1] the Earth[2]; अजीयत = got conquered.

Despite being aware that his father became harsh due to rage, and had gone beyond the limits of decency, Paraśurāma beheaded his scared and trembling mother at

his father's command[105]. Subsequently, by showing his kindness, he restored her life. In due course, he conquered the Earth.

अक्षबीजवलयेन निर्बभौ
दक्षिणश्रवणसंस्थितेन यः।
क्षत्रियान्तकरणैकविंशतेः
व्याजपूर्वगणनामिवोद्वहन् ॥5.24॥ (रघु. 11.66)

व्याख्या- यः = He who (Paraśurāma); दक्षिण-श्रवण-संस्थितेन अक्षबीजवलयेन = with a *rudrākṣamalā*[4] sitting[3] on the right[1] ear[2]; क्षत्रिय-अन्तक-रण-एकविंशतेः = of the twenty-one[4] wars[3] that killed[2] *kṣatriya-s*[1]; व्याज-पूर्व-गणनाम् उद्वहन् इव = like[5] the one who was working[4] on the pretext[1] of counting[3] <the wars on the beads of *rudrākṣamalā*> from the beginning[2]; निर्बभौ = gleamed brightly.

He gleamed brightly with a *rudrākṣamalā*[106], made up of twenty-one *rudrākṣa-s*, hooked to his right ear. The number of beads matched that of wars in which he had eliminated[107] *kṣatriya-s*. Even though the *rudrākṣamalā* is meant for counting the times one repeats the Almighty's name, it appeared as if Paraśurāma was counting every war from the beginning with it.

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105 After Paraśurāma killed his mother, Paraśurāma's father offered him a boon. Paraśurāma pleaded for his mother's life. Paraśurāma's father revived her with the power of his *tapas*.

106 A loop made of *rudrākṣa* seeds whose botanical name is Elaeocarpus Ganitrus – This dry berry is considered sacred.

107 In the later years, Paraśurāma, enraged by the act of a king who murdered his father, killed ill-minded kings (*kṣatriya-s*), and conquered the Earth. Being a righteous king, Daśaratha escaped this slaughter.

तेन कार्मुकनिषक्तमुष्टिना
राघवो विगतभीः पुरोगतः।
अङ्गुलीविवरचारिणं शरम्
कुर्वता निजगदे युयुत्सुना ॥5.25॥ (रघु. 11.70)

व्याख्या- कार्मुक-निषक्त-मुष्टिना = By him who had fist[3] that firmly kept[2] on the bow[1]; शरम् अङ्गुली-विवर-चारिणम् कुर्वता = by him who was making[5] the arrow[1] move[4] in the gaps[3] of the fingers[2]; युयुत्सुना = by him who was eager to combat; तेन = by him (Paraśurāma); विगतभीः (सन्) पुरः-गतः राघवः = Rāma[5] who (becoming[2]) fearless[1] and who went[4] to the front[3]; निजगदे = was addressed.

Then Rāma came out of the crowd without any fear. Paraśurāma, who was getting ready for combat by tightly holding a bow firmly in one hand and twirling an arrow in the other between his fingers, spoke to him.

मैथिलस्य धनुरन्यपार्थिवैः
त्वम् किलानमितपूर्वमक्षणोः।
विद्धि चात्तबलमोजसा हरेः
ऐश्वरम् धनुरभाजि यत्त्वया ॥5.26॥ (रघु. 11.72/76)

व्याख्या- अन्य-पार्थिवैः अनमित-पूर्वम् मैथिलस्य धनुः = Janaka's[5] bow[6], which had never been bent[3] in the past[4] by other[1] *kṣatriya-s*[2]; त्वम् अक्षणोः किल! = you[1] broke[2], it seems[3]?; ऐश्वरम् धनुः हरेः ओजसा आत्तबलम् विद्धि = Know[6] that Śiva's[1] bow[2] was debilitated[5] by the power[4] of Viṣṇu[3]; यत् त्वया अभाजि = which[1] was broken[3] by you[2].

“I have heard that you have broken Janaka’s bow (which belonged to Śiva), a bow that had never even been bent by any other *kṣatriya* in the past. You ought to realize that the strength of Viṣṇu had rendered Śiva’s bow weak. And be aware that you have broken this already weakened bow.”

तदिदं वैष्णवं राम पितृपैतामहं महत्।
क्षत्रधर्मं पुरस्कृत्य गृह्णीष्व धनुरुत्तमम् ॥5.27॥ (रामा. 75.27)

व्याख्या- राम = Oh Rama!; क्षत्र-धर्मम् पुरस्कृत्य = Paying respect[3] to the duties[2] of a *kṣatriya*[1]; तत् = that; इदम् = this; पितृ-पैतामहम् = one that was being inherited from my father[1] and forefathers[2]; महत् = eminent; उत्तमम् = excellent; वैष्णवम् धनु: = bow[2] related to Viṣṇu [1]; गृह्णीष्व = take hold of.

Rama! Honor the duties[108] of a *kṣatriya* and take this distinguished and superior bow of Viṣṇu which was passed down from my father and ancestors to me.

योजयस्व धनुश्श्रेष्ठे शरं परपुरञ्जयम्।
यदि शक्नोषि काकुत्स्थ द्वन्द्वं दास्यामि ते तत: ॥5.28॥ (रामा. 75.28)

व्याख्या- काकुत्स्थ = Oh Descendant of Kakutstha!; धनु: श्रेष्ठे = In this best[2] of bows[1]; पर-पुरम्-जयम् शरम् योजयस्व = insert[5] the arrow[4] which is capable of conquering[3] cities[2] of enemies[1]; शक्नोषि यदि = If[2] you are capable[1] <of doing so>; तत: = then; ते द्वन्दम् दास्यामि = I shall offer[3] you[1] a duel[2].

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108 One of the duties of a *kṣatriya* is to accept the challenge thrown by any opponent.

Nock the arrow, capable of conquering enemy cities, in this best bow. If you can, I shall fight a duel with you".

तेन भूमिनिहितैककोटि त
त्कार्मुकं च बलिनाधिरोपितम्।
निष्प्रभश्च रिपुरास भूभृताम्
धूमशेष इव धूमकेतनः ॥5.29॥ (रघु. 11.81)

व्याख्या- बलिना तेन = By him[2] who was the mighty one[1] (Rāma); भूमि-निहित-एक-कोटि तत् कार्मुकम् = that[5] bow[6] which had one[3] of its ends[4] placed[2] on the ground[1]; अधिरोपितम् = was stringed; भूभृताम् रिपुः = The enemy[2] of kings[1] (Paraśurāma); धूम-शेषः धूमकेतनः इव = like[4] a fire[3] that remained[2] with smoke[1]; निष्प्रभः आस = became[2] lusterless[1].

Rāma, the powerful one, attached the bowstring to Viṣṇu's bow by placing one of its ends on the earth. Observing this, Paraśurāma, the adversary of *kṣatriya-s*, became lusterless like a fire that remained only with smoke.

रामो दाशरथिः श्रिमान् चिक्षेप शरमुत्तमम्।
स हतान् दृश्य रामेण स्वांल्लोकांस्तपसार्जितान्।
जामदग्न्यो जगामाशु महेन्द्रं पर्वतोत्तमम् ॥5.30॥ (रामा.76.22)

व्याख्या- श्रिमान् दाशरथि: राम: = Rāma[3], the charming[1] son of Dasaratha[2] ; उत्तमम् शरम् चिक्षेप = released[3] the excellent[1] arrow[2]; स: जामदग्न्य: = He[1], Paraśurāma[2]; तपसा अर्जितान् स्वान् लोकान् = his own[3] *loka-s*[4] that were earned[2] by *tapas*[1]; रामेण हतान् दृश्य = having seen[3] <the *loka-s*>

destroyed[2] by Rama[1]; आशु = quickly; पर्वत-उत्तमम् महेन्द्रम् जगाम = went[4] to the excellent[2] mountain[1] named Mahendra[3].

Rama destroyed the *loka-s* that Paraśurāma had earned through his *tapas*. Upon witnessing this, Paraśurāma departed for Mount Mahendra.

तस्मिन् गते विजयिनम् परिरभ्य रामम्।
स्नेहादमन्यत पिता पुनरेव जातम्।
तस्याभवत् क्षणशुचः परितोषलाभः।
कक्षाग्निलङ्घिततरोरिव वृष्टिपातः ॥5.30॥ (रघु. 11.92)

व्याख्या- तस्मिन् गते = When he[1] (Paraśurāma) had gone[2]; विजयिनम् रामम् पिता स्नेहात् परिरभ्य = the father[3] (Daśaratha), having embraced[5] the victorious[1] Rāma[2] because of the affection[4]; पुनः जातम् एव अमन्यत = felt like[4-3], <that Rāma> was born[2] again[1]; क्षण-शुचः तस्य = To him[3] (Daśaratha) who had momentary[1] suffering[2]; परितोष-लाभः = the gain[2] of pleasure[1]; कक्षाग्नि-लङ्घित-तरोः वृष्टि-पातः इव अभवत् = was[7] like[6] a rain[4]-fall[5] to a tree[3] that was attacked[2] by a wildfire[1].

After Paraśurāma departed, Daśaratha embraced the victorious Rāma with affection. He felt as if Rāma was born again. To him, experiencing pleasure followed by a momentary sadness was like rain falling on a tree after a wildfire had attacked it.

अथ पथि गमयित्वा कॢप्तरम्योपकार्ये
कतिचिदवनिपालः शर्वरीः शर्वकल्पः।

पुरमविशदयोध्याम् मैथिलीदर्शनीनाम्
कुवलयितगवाक्षाम् लोचनैरङ्गनानाम् ॥5.31॥ (रघु. 11.93)

व्याख्या- अथ = Afterwards; शर्व-कल्पः अवनि-पालः = the ruler[4] of the Earth[3] who was almost equal[2] to Śiva[1] (Daśaratha); क्लृप्त-रम्य-उपकार्ये पथि = on the way[4] in beautiful[2] tents[3] that were decorated[1]; कतिचित् शर्वरीः गमयित्वा = having spent[3] a few[1] nights[2]; मैथिली-दर्शनीनाम् अङ्गनानाम् लोचनैः = with the eyes[4] of the women[3] desiring to see[2] Sītā[1] <from the windows>; कुवलयित-गवाक्षाम् अयोध्याम् अविशत् = entered[4] Ayodhyā[3] that had windows[2] <that appear like they were> adorned with water-lilies[1].

After spending several nights during the journey in beautiful and decorated royal tents, Daśaratha, who resembled Śiva, arrived at Ayodhyā. As the royal procession passed through the town, the women stood at their mansion windows, eager to glimpse Mithilā's daughter, Sītā. Their eyes were akin to the numerous waterlilies that decorated the windows.

ततस्सीतां महाभागामूर्मिलां च यशस्विनीम्।
कुशध्वजसुते चोभे जगृहुर्नृपपत्नयः ॥5.32॥ (रामा. 77.12)

व्याख्या- ततः = Then; नृप-पत्नयः = King's[1] (Daśaratha's) wives[2]; महा-भागाम् सीताम् = Sītā[3] who was highly[1] fortunate[2]; यशस्विनीम् ऊर्मिलाम् = Ūrmilā[2] who was having high fame[1]; च = and; उभे कुशध्वज-सुते = both[1] daughters[3] of Kuśadhvaja[2] (Māṇḍavī and Śrutakīrti); जगृहुः = received.

Daśaratha's wives received highly fortunate Sītā, and renowned Ūrmilā, along with both daughters of Kuśadhvaja (Māṇḍavī and Śrutakīrti).

कुमाराश्च महात्मानो वीर्येणाप्रतिमा भुवि ।
कृतदाराः कृतास्त्राश्च सधनाः ससुहृज्जनाः ।
शुश्रूषमाणाः पितरं वर्तयन्ति नरर्षभाः ॥5.33॥ (रामा. 77.16-17)

व्याख्या- महात्मानः = They (the princes) who were magnanimous; वीर्येण भुवि अप्रतिमाः = who have no-match[3] to them on the Earth[2] in valor[1]; कृतदाराः = who got married; कृतास्त्राः = who were armed; सधनाः = who were with wealth; ससुहृत्-जनाः = who had <the company of> good natured[1] people[2]; च = and; नरर्षभाः = who were the best among men; कुमाराः = the sond; पितरम् शुश्रूषमाणाः वर्तयन्ति = were leading[3] lives serving[2] their father[1].

The magnanimous princes, unmatched in bravery on Earth, were wedded, equipped, affluent, and relishing the company of remarkable friendships. They thrived while serving their father.

लज्जावशादविशदस्मरविक्रियाभिः
ताभिर्वधूभिरतिवेलमवाप्तसौख्यान्।
इक्ष्वाकुनाथतनयान्प्रथमो रसानाम्
तारुण्ययोगचतुरश्चतुरः सिषेवे ॥5.34॥ (चम्पू. 1.116)

व्याख्या- लज्जा-वशात् अविशद-स्मर-विक्रियाभिः ताभिः वधूभिः = with those[6] brides[7] who were unclear[3] about activities[5] of love[4] because of the influence[2] of shyness[1]; अतिवेलम् अवाप्त-सौख्यान् = them who had the obtained[2] happiness[3] beyond limits[1] <with those brides>; चतुरः इक्ष्वाकु-नाथ-तनयान् = them the Ikṣvāku[2] king's[3] (Daśaratha's) four[1] sons[4]; <and>; तारुण्ययोग-चतुरः = them who had become proficient[2] due to the attained youth[1]; रसानाम् प्रथमः = the

first[2] sentiment[1], namely *śṛṅgārarasa* (the sentiment of love); सिषेवे = served.

Overwhelmed by shyness, Sītā, Ūrmilā, Māṇḍavī, and Śrutakīrti found themselves unclear about practices related to love and unable to convey their feelings to their husbands. Nevertheless, the emotions of love benefited the four princes since they excelled in the art of love. Consequently, they achieved boundless happiness with their wives.

विद्ययेव त्रयीदृष्ट्या दर्भपत्राग्रधीः सुधीः।
राजपुत्र्या तया रामः प्रपेदे प्रीतिमुत्तमाम् ॥5.35॥ (चम्पू. 1.117)

व्याख्या- दर्भ-पत्र-अग्र-धीः सुधीः = A scholar[5] with mind[4] as sharp as the tip[3] of a *darbha*[1] grass[2]; त्रयी-दृष्ट्या विद्यया इव = with his knowledge[3] gained by focusing[2] on the *Veda-s*[1] <obtains joy>, like[4] that; तया राजपुत्र्या = with that[1] princess[2] (Sītā); रामः = Rāma; उत्तमाम् प्रीतिम् प्रपेदे = obtained[3] excellent[1] joy[2].

Rāma experienced immense joy with Sītā, akin to a scholar whose intellect is as sharp as the tip of a *darbha*[109] grass experiencing pleasure in the wisdom gained through focused study of the *Veda-s*.

Note: *Darbha* is an extremely sacred object in Hindu rituals. The end of a *darbha* grass is as pointed as a metal needle. A student's mind should be sharp and pure to learn the holy Vedic texts. This is why the poet likened the student's intellect to the tip of a *darbha*. The delight of Vedic wisdom is both illuminating and virtuous. Rāma felt a comparable level of joy after uniting with Sītā.

प्रिया तु सीता रामस्य दाराः पितृकृता इति।
गुणाद्रूपगुणाच्चापि प्रीतिर्भूयोऽभ्यवर्धत ॥5.36॥ (रामा. 77.29)

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109 Poa cynosuroides – a kind of grass used in ceremonies.

व्याख्या- सीता = Sītā; पितृ-कृता दारा = the wife[3] done[2] by his father[1]; इति = for that reason; रामस्य प्रिया = <became> Rāma's[1] beloved[2]; गुणात् = Because of virtues; रूपगुणा = by virtue of <her> beauty as well; प्रीतिः = affection; भूयः = further; अभ्यवर्धत = increased.

Sītā became Rāma's beloved because his father accepted her as his wife. His love for her deepened even more due to her admirable qualities and beauty.

तस्याश्च भर्ता द्विगुणं हृदये परिवर्तते।
अन्तर्जातमपि व्यक्तमाख्याति हृदयं हृदा ॥5.37॥ (रामा. 77.30)

व्याख्या- भर्ता = <Her> husband (Rāma); तस्याः हृदये = in her[1] heart[2]; द्विगुणम् = twice as much; परिवर्तते = revolved; हृदयम् = The heart; अन्तर्जातम् अपि = the feelings born inside[1] also[2]; हृदा = with <the spouse’s> heart; व्यक्तम् आख्याति = was communicating[2] clearly[1].

Rāma became even more precious to Sītā. She cherished her husband with profound affection. Their hearts shared sentiments, and feelings blossomed within them. Even the deepest emotions and thoughts that arose were communicated solely through their hearts.

तया स राजर्षिसुतोऽभिरामया
समेयिवानुत्तमराजकन्यया।
अतीव राम श्शुशुभे मुदान्वितो
विभु श्श्रिया विष्णुरिवामरेश्वरः ॥5.38॥ (रामा. 77.32)

व्याख्या- राजर्षि-सुतः = The son[2] of the royal *ṛṣi*[1], Daśaratha;

सः रामः = that[1] Rāma[2]; अभिरामया तया उत्तम-राजकन्यया = with that[2] charming[1] excellent[3] princess[4] (Sītā); समेयिवान् = he who got united; श्रिया अमरेश्वरः विभुः विष्णुः इव = like[5] the lord of *deva-s*[2], the competent[3] Viṣṇu[4] with Lakṣmī[1]; मुदा-अन्वितः = <becoming> one who was filled[2] with joy[1] (Rāma); अतीव शुशुभे = shone[2] forth excessively[1].

Rāma, son of *Rājarṣi* Daśaratha, who united with the most charming and excellent princess Sītā, shone like the competent Viṣṇu, Lord[110] of *deva-s*, in the company of Lakṣmī.

इति हनुमद्भास्करेण सङ्कलितायाम् श्रीकल्याणमालायाम्
सीतारामकल्याणोनाम पञ्चमः सर्गः॥

This is the fifth chapter entitled
"Wedding of Sītā and Rāma" of "*Śrīkalyāṇamālā*"
compiled by Hanumadbhāskara.

श्रीकल्याणमालाकाव्यम् सर्वम् समाप्तम्॥
The end of *Śrīkalyāṇamālākāvyam.*

[110] Viṣṇu is described as the Lord of the *deva-s*, to indicate that he is their protector.

मधुमयभणितीनां मार्गदर्शी महर्षिः – Bhoja

(Madhumayabhaṇitīnãm Mārgadarśī Mahārṣhiḥ)

Maharṣi Vālmīki was a visionary in the art of captivating storytelling. He pioneered elegant poetic styles that influenced generations of poets. Many other poets followed his tradition, narrating the epic tale of Śrī Rāma and Sītā in their distinctive ways. This book presents a carefully curated selection of poems from renowned classics by Vālmīki, Kālidāsa, Bhoja, Bhaṭṭi, and Tulasidas.

Śrī Kalyāṇamālā invites readers to delve into the literary elegance of the great masters through the narrative of Bālakānda in Vālmīki's work, offering a truly immersive experience.

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